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ends the discomfort  
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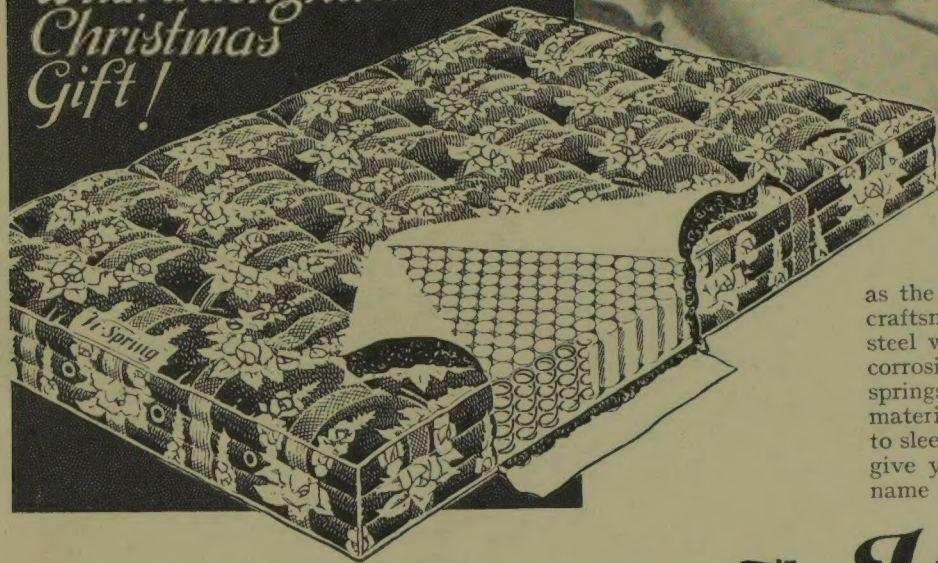
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*Full particulars from the Manager*



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For over 30 years the famous 'Vi-Spring' has been acknowledged as the height of sleeping luxury. Every 'Vi Spring' is the handwork of skilled craftsmen. Its hundreds of springs are made only from the finest British steel wire, tempered to ensure permanent resiliency and galvanised to prevent corrosion. Every 4 ft. 6 in. 'Vi-Spring' contains 1,056 of these soft, resilient springs; even the 3 ft. size has 672. Superbly upholstered in the finest quality materials and covered in handsome damask tickings, the 'Vi-Spring' is a joy to sleep on and a joy to look upon. Nothing but a genuine 'Vi-Spring' can give you years of such restful luxury. When buying look for the registered name 'Vi-Spring'—your guarantee of the best bedding obtainable.

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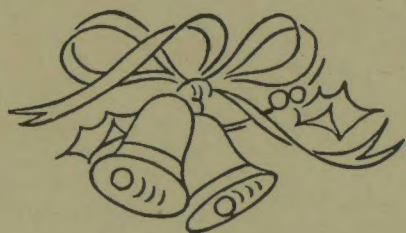
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, DECEMBER 14, 1935.



**THE FIVE-POWER CONFERENCE TO NEGOTIATE A NEW INTERNATIONAL TREATY FOR THE LIMITATION OF NAVAL ARMAMENTS: THE FIRST PLENARY SESSION IN THE LOCARNO ROOM OF THE FOREIGN OFFICE.**

*U.S.A. representatives are in the foreground of the picture. On the left are French representatives. Mr. Baldwin is next to M. Corbin, the French Ambassador. At Mr. Baldwin's left-hand is Lord Monsell. Signor Grandi, the Italian Ambassador, is at the top right-hand corner. Next to him are Japan's representatives.*

Mr. Baldwin welcomed the delegates to the Five-Power Naval Conference in the Locarno Room of the Foreign Office on the morning of Monday, December 9. In his speech, he said: "His Majesty's Government . . . attach the greatest importance to a continuation of limitation in both the quantitative and the qualitative field. They would like to see a reduction in the sizes of all the larger types of ships and of

the guns which they carry, and they still press for the abolition of the submarine. . . . What our peoples will be particularly anxious to ensure is that, when the present naval treaties expire, we shall not each feel that our main duty is to 'go one better' than our neighbour in the evolution of new types and increased sizes of our ships. . . . the most expensive and the most dangerous of all types of naval competition."



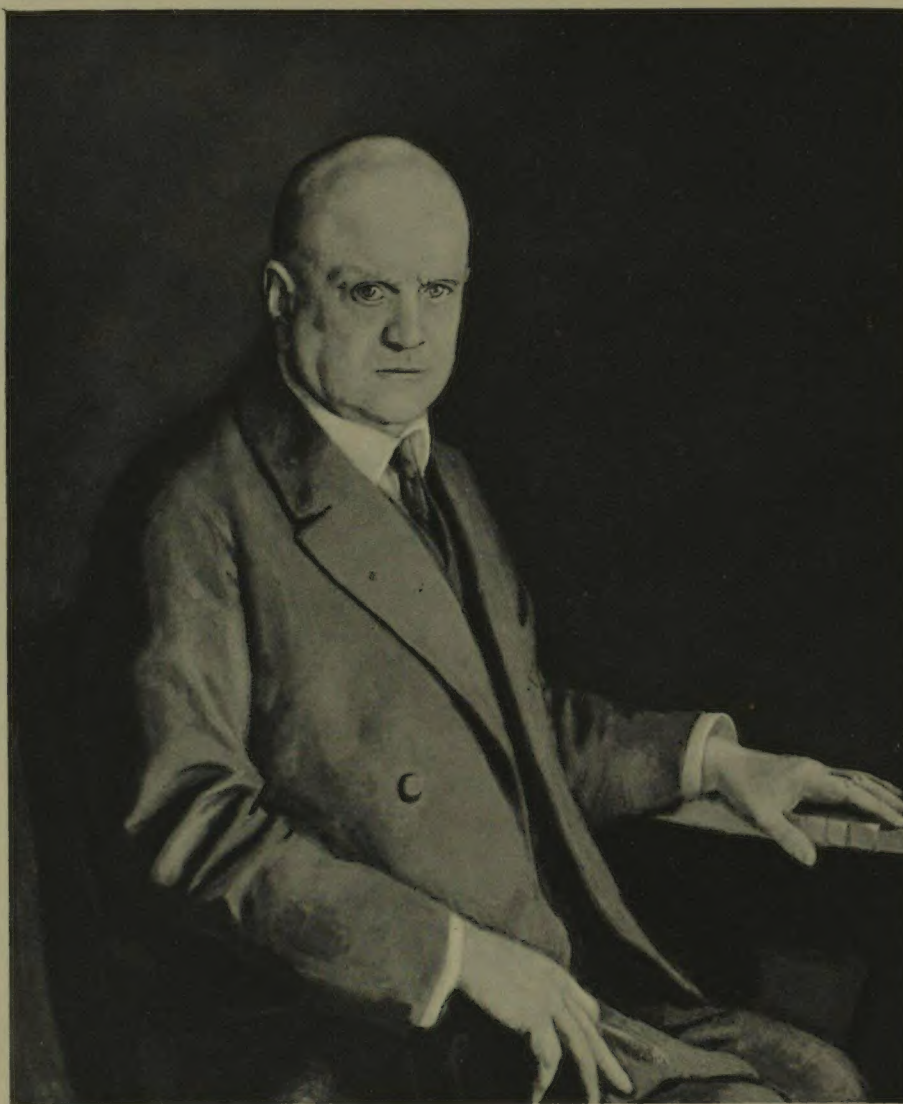


By G. K. CHESTERTON.

I HOPE that before the Chinese Exhibition closes the ordinary Englishman will allow it to lead his thoughts to an attitude towards China more understanding than that of a John Bull in a china-shop. Not that, in any case, he is likely to smash it up like so much crockery; though there does still exist a type of Briton who is rather prone to throw stones; not only without realising that he also lives in a glass house, but that, by this time, he also lives in a glass case. But the extraordinary events of recent times, and the extension of communications to the ends of the earth, might at least be expected to teach him something better than throwing the first stone in a fit of mere pharisaic insularity. The past strength and continuity of the Chinese culture, as well as the present weakness and disorder of the Chinese polity, are really problems of equal interest; nor does the weakness really contradict the strength. The fact that the Japanese have invaded a civilisation torn by conflicting chiefs and captains does not really prove much more against the great heritage of China than the similar fact, that the Huns invaded an Empire torn by similar conflicts, proves against the great heritage of Greece and Rome. Great civilisations pass through their good times and their bad times; but only a very shallow observer thinks that, even when the times are not good, the civilisations are not great. Charlemagne and Alfred belong to the Dark Ages, and St. Thomas and St. Louis belong by comparison to an age of light; but none of them was without a culture, and all of them obviously had the same culture. Everyone knows that China exhibited an almost unparalleled tenacity and traditional strength in remaining loyal through long ages to the same culture. It is rather quaint even to have to use figures of speech from glass and china to illustrate those schools and dynasties hewn out of the rock.

China was from the first a civilisation of a certain type. It was perhaps the only real rival to Christendom; and it was divided by one fundamental cleavage from Christendom. If we in England wish to fix our minds on this first difference, we must stretch our fancy to cover something like this. We must imagine that, turning to English history, we do not find England governed so much by the King of Wessex or the Duke of Normandy, by the Royal House of Plantagenet or the Royal House of Tudor, as governed throughout by the Archbishop of Canterbury. Some might say it was truer to say that the King was the Archbishop than to say that the Archbishop was the King. But, anyhow, there was not, generally speaking, in such a case, both a King and an Archbishop. That is very nearly the distinctive mark of Christendom. Now, we all know that perhaps the most dramatic and decisive event in all English history was that which has recently been celebrated by Mr. T. S. Eliot in "Murder in the Cathedral"; a title all the more apt for a drama because it sounds rather like a detective story. Certainly it was quite as dramatic as any detective story; and it was the drama of a quarrel between the King and the Archbishop. What may not be so obvious is that it was not only a drama but a miracle play; and not only a miracle play but emphatically what was called a morality. It was, indeed, a type of a unique truth in purely Christian morality. That a

king should curse a priest or a priest a king; that the king's men should murder the priest at the altar or the priest throw one of them down the altar steps—these things may not appear, at the first glance, to be purely Christian incidents. But in an historical sense they are strictly Christian, because they illustrate the idea that the two functions are separate and can correct each other: that the king is not a priest and that the priest is not a king. One result is that the priest can be a subject, if a rather rebellious subject; and the king can be a penitent, if a rather impenitent penitent.



THE GREAT FINNISH COMPOSER WHO HAS RECENTLY CELEBRATED HIS SEVENTIETH BIRTHDAY AND RECEIVED THE ROYAL PHILHARMONIC SOCIETY'S GOLD MEDAL: M. JEAN SIBELIUS, FINLAND'S MOST FAMOUS CITIZEN—A PORTRAIT BY M. AUTTI FAVÉN.

When the Sixth Symphony of Sibelius was performed recently at Queen's Hall, the gold medal awarded to him by the Royal Philharmonic Society was handed to the Finnish Minister, as the composer himself could not be present. Sir Thomas Beecham, who conducted, said that nowhere outside Finland was his music so keenly appreciated as in this country. Sibelius visited England in 1912, when his Fourth Symphony was produced at Birmingham, and in 1921, when he introduced to London his Fifth Symphony and "The Oceanides." As a musical patriot, he has expressed Finnish folk-lore in such popular pieces as "En Saga" and "Finlandia." Besides orchestral works, he has composed nearly 100 songs. He was born on Dec. 8, 1865. His fiftieth and sixtieth birthdays were also celebrated in Helsingfors as national events. On the former occasion his Fifth Symphony was produced and on the latter the Seventh. An Eighth Symphony has been promised, and it is hoped that he will now give it to the world. Sibelius began his musical training in Helsingfors, and then went to Berlin and Vienna, but came under no dominant influence, and all his music shows strong individuality. In 1897 he received a Government life grant, which enabled him to devote himself to a creative career.

Now, the peculiarity of China and other great Asiatic civilisations was that the priest was the king and the king was the priest. The realm and the religion were one thing; and the sacred centre of the whole system was at once a throne and an altar. The fact that the Emperor of China was called the Son of Heaven was not a florid Oriental court title; it was a theological term. It was none the less so because the rest of Chinese theories tended to omit theology. It was theology because it was theocracy; the Sacred Emperor was really the only sacred thing. Everything else in the system of Confucius was more or less ethical and secular; precisely because the purely mystical sentiments of the civilisation were satisfied in the monarchy. The

Chinese Empire was the Chinese religion; but if it had not been in some sense a religion, it would not have been in that sense an empire.

Now, all our press and public opinion is accustomed to compare China with Japan, and especially to contrast China and Japan. Because the Japanese began rather earlier to have hats as hideous as our own, houses as jerry-built as our own, factories as mechanical and materialistic as our own, while China hung back, by comparison, in this advance towards perfection, it is often assumed that the fight between Japan and China is as sharply differentiated as the fight between Asia and Europe. If it is progressive to manufacture proletarians as impersonally as the proletarians manufacture goods, then Japan does undoubtedly fulfil our Western idea of progress. If it is progressive to destroy peasants, and the old family life of the free families, then unquestionably Japan has merely progressed as we have merely progressed. And it is equally true that China has fallen far behind in this fruitful work of the destruction of peasants and the production of proletarians. I am not now judging between these two types of culture; I only say that the Japanese is admittedly in advance of the Chinese, in the sense of what most advanced people think is meant by advance. If the whole boast of the West is breeding wage-slaves, Japan can boast of having answered our boasting. If the whole boast of the East is copying the West, we can sincerely congratulate Japan on having exactly copied all that is worst in the West. But that would tell us nothing of what is best in Japan, as would an exhibition of her own older and more native art.

But in truth Japan is much nearer to China than we suppose, and much further from Europe than we suppose. Japan has imitated our clockwork; but, after all, it is said that China was the first to invent clocks. Japan has imitated our armaments, with all the chemical apparatus which we have evolved out of the first use of gunpowder; but, after all, it was always said that China was the first to invent gunpowder. China has only fallen behind in an external progress in which she once marched in front. There is nothing fundamental in all this. The vital or deadly truth is that Japan, just as much as China, serves the mystical monarchy of the Priest-King. The Mikado is as much a sacred figure in his modern success as the Son of Heaven in his recent failure. If the High Priest of Japan uses

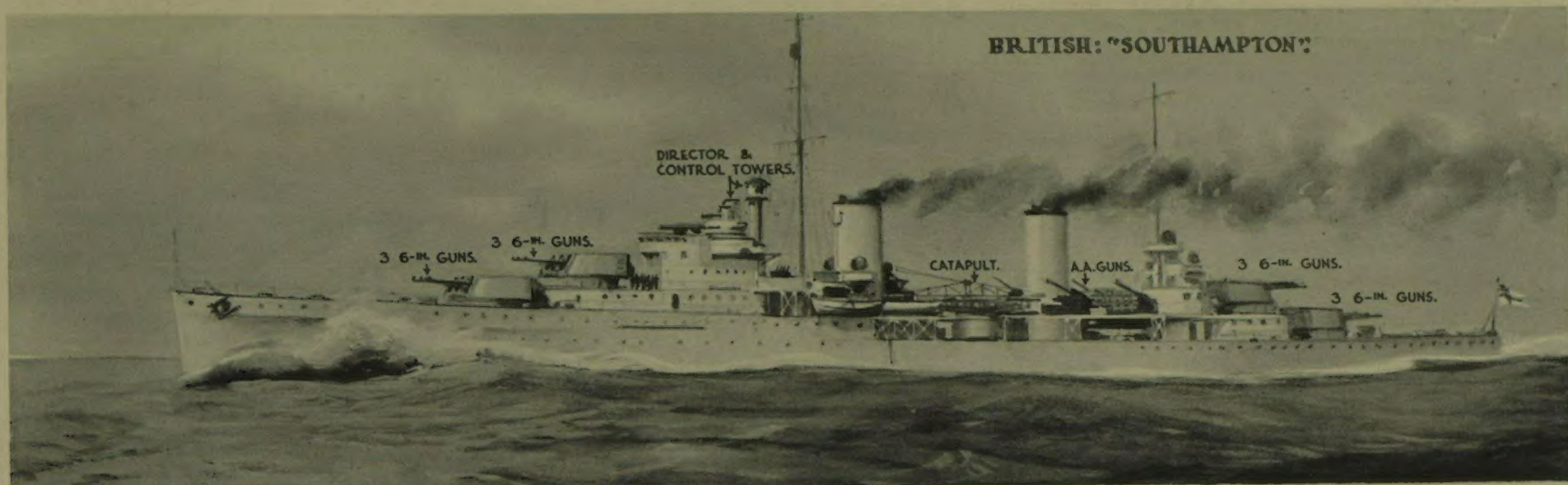
aeroplanes where the High Priest of China first flew kites, it is but a different pattern in the divine plan for the flight of birds or of thunderbolts. We shall learn sooner or later that in Asia everything comes from one centre; and that is where we are different from the awful simplification of Asia.

There has been debate, not to be dealt with here, upon a parallel between Italy and Japan. If anyone wants to know the real difference, he will find it in the simple fact that Italy has two centres and Japan has one; and that in the Western State, the mother of Christian nations, the Priest and the Prince are by no means agreed.

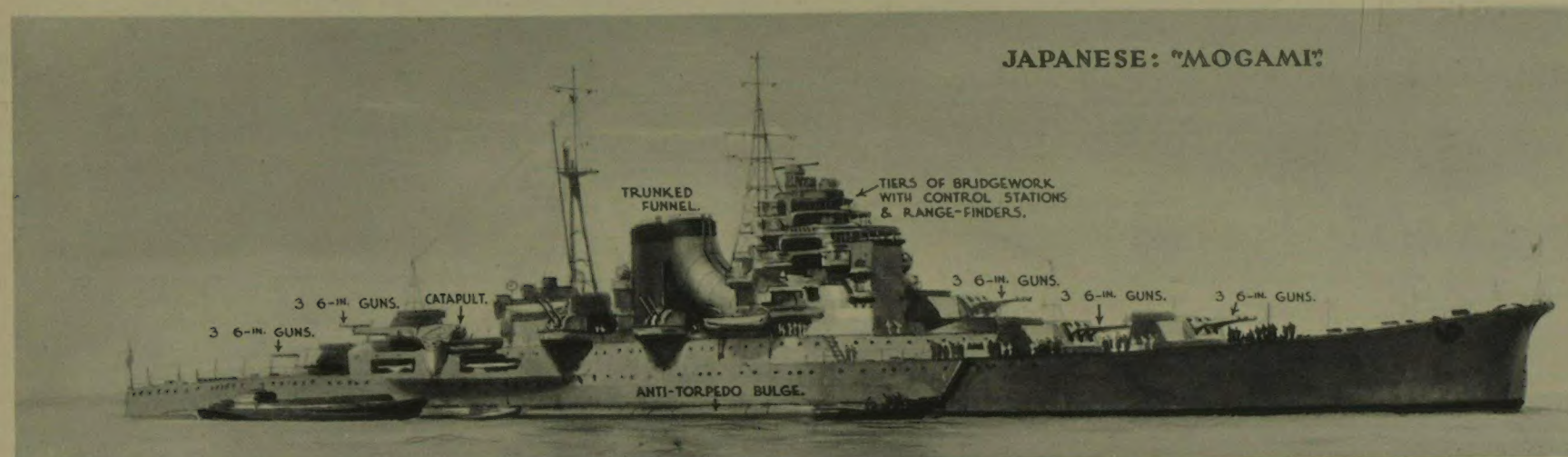


# CRUISERS : A REDUCTION PROBLEM FOR THE FIVE-POWER NAVAL CONFERENCE.

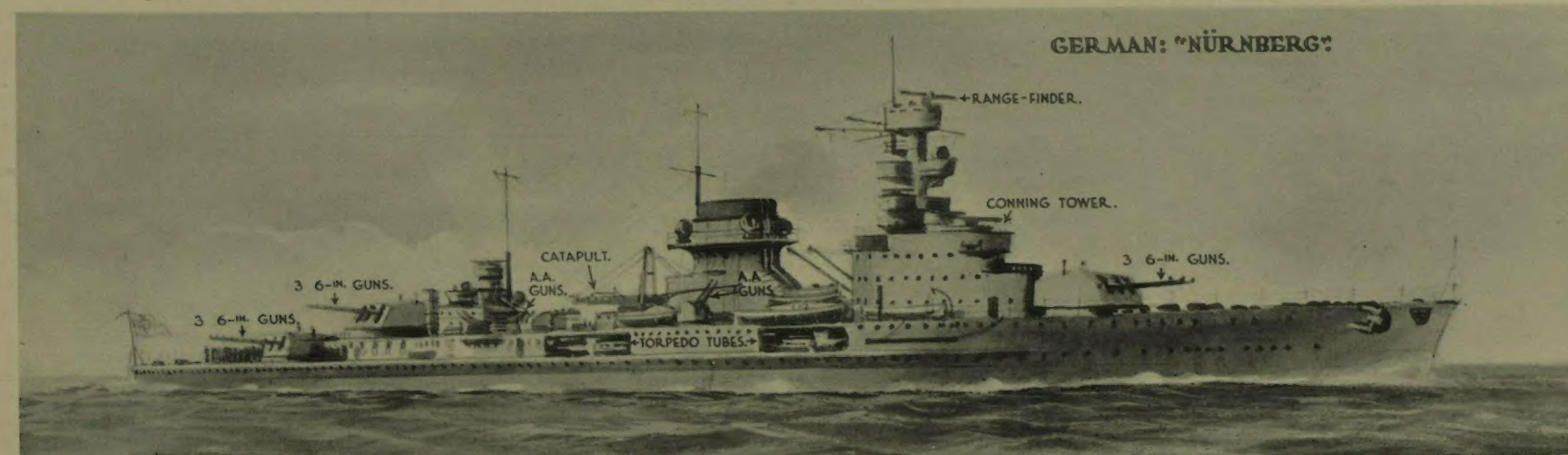
DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY OSCAR PARKES, O.B.E., M.B., CH.B., FORMERLY EDITOR OF "JANE'S FIGHTING SHIPS."



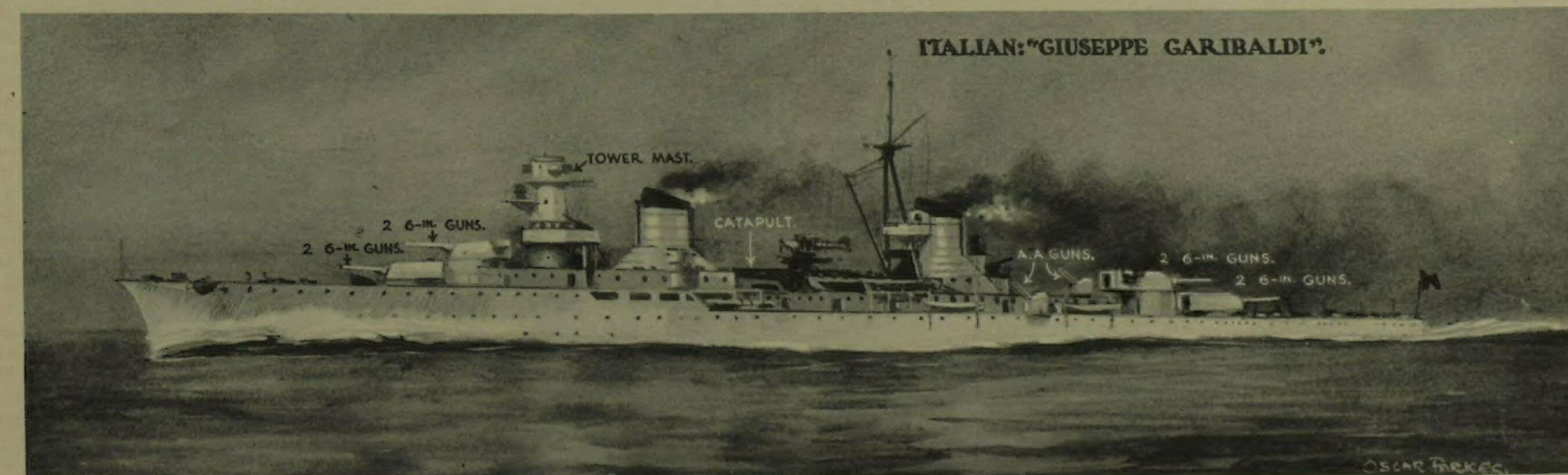
GREAT BRITAIN: THE NEW 9000-TON CRUISER "SOUTHAMPTON," WITH TWELVE 6-INCH GUNS IN FOUR TRIPLE TURRETS AND A SPEED OF 32 KNOTS.



JAPAN: THE NEW 8500-TON CRUISER "MOGAMI," WITH FIFTEEN 6-INCH GUNS IN FIVE TRIPLE TURRETS AND A SPEED OF 33 KNOTS.



GERMANY: THE NEW 6000-TON CRUISER "NÜRNBERG," WITH NINE 6-INCH GUNS IN THREE TRIPLE TURRETS AND A SPEED OF 32 KNOTS.



ITALY: THE NEW 6791-TON CRUISER "GIUSEPPE GARIBALDI," WITH EIGHT 6-INCH GUNS IN FOUR TWIN TURRETS AND A SPEED OF 36.5 KNOTS.

"One of the chief problems," writes Dr. Oscar Parkes, "to be solved by the Five-Power Naval Conference now sitting in London is the size and armament of cruisers, and the proportionate numbers of the different types which may be constructed after 1936 by the Powers. Britain favours allowing a 7000-ton limit, with a 6-inch gun armament, and the illustrations above show some of the latest designs of 'light' cruisers, built or building, as distinct from the 8-inch gunned 'heavy' type. Our own 'Southampton,' of 9000 tons, carries twelve 6-inch guns in four triple turrets, and will be able to steam at 32 knots. She has been built as a reply to the Japanese 'Mogami,' of 8500 tons, which mounts fifteen such guns in five triple turrets, and with 90,000 h.p. can do 33 knots—superior in

armament and speed to the British ship, but with less protection. Germany has just completed the 'Nürnberg,' of 6000 tons, with three triple 6-inch gun turrets, and steaming 32 knots with 72,000 h.p. The Italian 'Giuseppe Garibaldi' has almost the same displacement as our latest 'Amphion' class, being 6791 tons, with eight 6-inch guns in four twin turrets, but able to maintain 36.5 knots with 110,000 h.p. At present we have 19 heavy cruisers in commission and 44 light cruisers built or building, of which 22 are over age—a figure which would be larger but for the fact that after the war we spent so long completing some of the ships of the war programmes. Japan possesses 12 heavy and 25 light cruisers—of which only 4 are over age—besides 6 pre-war armoured cruisers, still useful."

OSCAR PARKES



# HISTORIC PRECEDENTS FOR LORD DE CLIFFORD'S TRIAL: PICTORIAL RECORDS OF FAMOUS CASES TRIED BY THE PEERS.

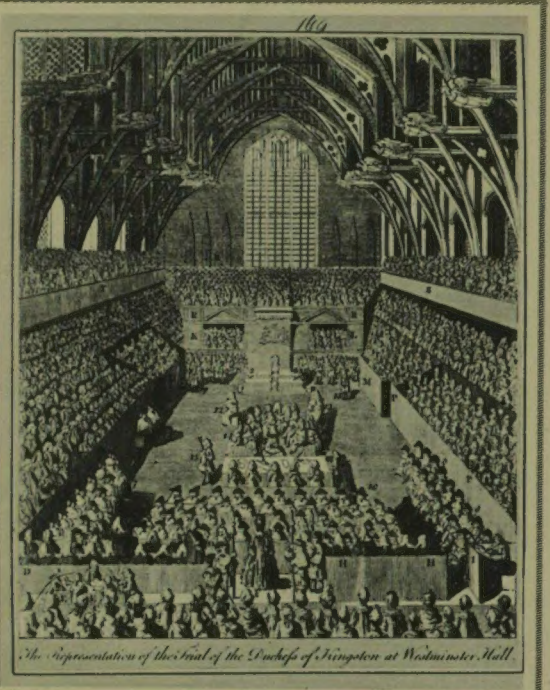
The Proceedings of the TRIAL of WILLIAM LORD BYRON, for the Murder of William Chauworth, Esq; before the Right Hon. the House of PEERS, in Westminster-Hall in full Parliament.



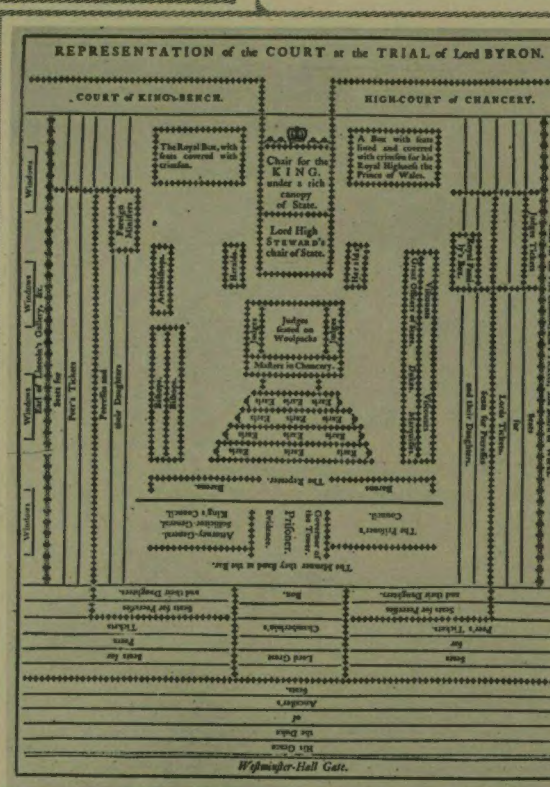
Thursday, April the 16th, 1756.

...vered the name to the Clerk of the Crown in the King's Bench to read: that when they made their appearance, both were furnished with a Copy of the indictment.

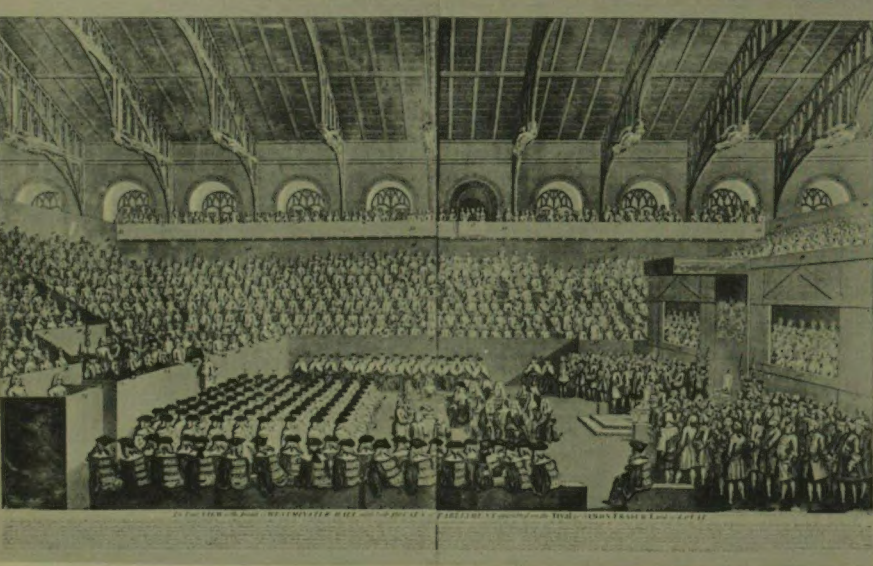
1. IN 1765: THE TRIAL IN WESTMINSTER HALL OF WILLIAM LORD BYRON (THE POET'S IMMEDIATE PREDECESSOR), CHARGED WITH THE MURDER OF WILLIAM CHAWORTH (KILLED IN A DUEL) AND FOUND GUILTY OF MANSLAUGHTER. (SEE NO. 4.)



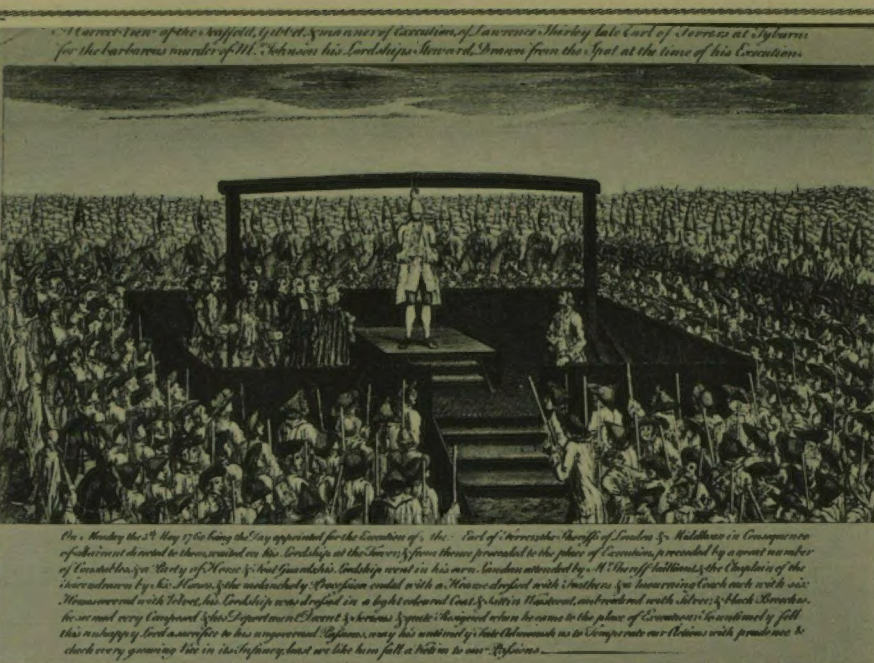
3. IN 1776: THE FAMOUS TRIAL IN WESTMINSTER HALL, FOR BIGAMY, OF THE DUCHESS OF KINGSTON (CENTRE FOREGROUND), WHO WAS UNANIMOUSLY PRONOUNCED GUILTY BY THE PEERS.



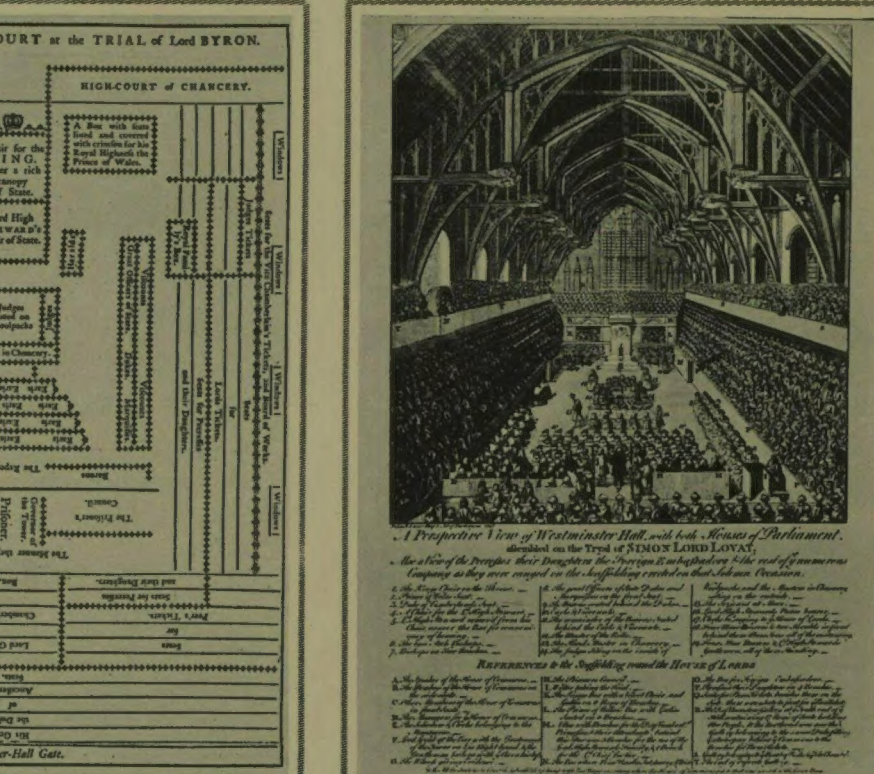
4. IN 1765: A PLAN OF WESTMINSTER HALL AS ARRANGED FOR THE TRIAL OF WILLIAM LORD BYRON, INDICATING THE POSITION OF THE PRISONER AND JUDGES. (COMPARE OUR ILLUSTRATION NO. 1.)



6. IN 1747. "THE EAST VIEW OF THE INSIDE OF WESTMINSTER HALL" DURING THE TRIAL, FOR HIGH TREASON, OF SIMON FRASER LORD LOVAT, SHOWING THE PRISONER (IN DARK CLOTHES) JUST ABOVE THE STANDING FIGURE ON THE LEFT. (SEE NO. 5.)



2. IN 1760: "THE . . . MANNER OF EXECUTION OF LAWRENCE SHIRLEY LATE EARL OF FERRERS AT TYBURN: FOR THE BARBAROUS MURDER OF MR. JOHNSON HIS LORDSHIPS STEWARD, DRAWN FROM THE SPOT AT THE TIME."



5. IN 1747: "WESTMINSTER HALL, WITH BOTH HOUSES OF PARLIAMENT, ASSEMBLED ON THE TRIAL OF SIMON LORD LOVAT," SHOWING THE PRISONER STANDING IN THE CENTRE FOREGROUND. (COMPARE NO. 6.)



7. IN 1820: THE TRIAL OF QUEEN CAROLINE (1768-1821), WIFE OF GEORGE IV., BEGUN IN AUGUST AND ABANDONED IN NOVEMBER: A PICTURE OF THE SCENE IN THE OLD HOUSE OF LORDS BY SIR GEORGE HAYTER (1792-1871).

It was announced recently that the trial of Lord de Clifford, on a charge of manslaughter arising out of a motor accident, would open on Thursday, December 12, in the Royal Gallery at the House of Lords. The last trial of a member of that House by his peers was that of Earl Russell, for bigamy, in 1901. Our illustration of it was republished in our issue of October 26 last. Here we illustrate some earlier trials before the House of Lords in Westminster Hall, with one (that of Queen Caroline) held in 1820 in the Upper Chamber as it was before the fire of 1834. Concerning William 5th Baron Byron (1722-1798) "Burke's Peerage" records: "This nobleman having killed William Chauworth, in a duel, 26 Jan. 1765, was arraigned before his peers, in Westminster Hall, 16 and 17 April following, and found guilty of manslaughter; but claiming the benefit of the statute of Edward VI., he was discharged upon simply paying his fees." Simon Fraser, twelfth Lord Lovat, was a Scottish nobleman who sided with the Jacobite rebels in 1745 and after the battle of Culloden was brought to London, and condemned for high treason. He was beheaded on April 9, 1747. Two other notable trials before the House of Lords may also be mentioned. In 1631 the second Earl of Castletown was tried by his peers on a criminal charge, and was condemned and executed. In 1841 Lord Cardigan (of subsequent Balaclava fame) was tried for duelling but acquitted. The proceedings against Lord de Clifford will probably be the last trial of a peer by his peers, as it is understood that the Government is likely to abolish the custom.

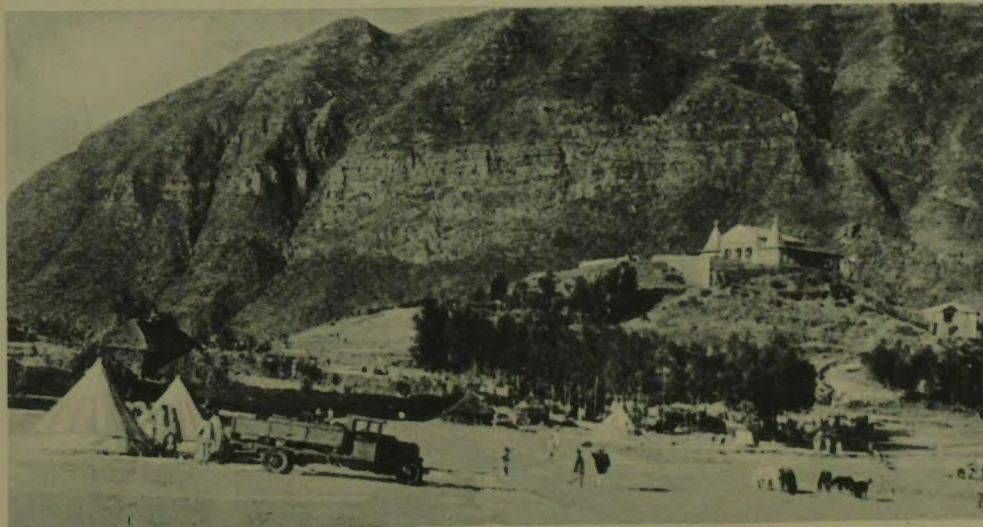




THE BOMBING OF DESSIE, WHERE THE EMPEROR OF ABYSSINIA WAS ENCAPED: AN AIR VIEW OF THE TOWN, LYING IN A CUP OF THE HILLS FACING THE DANAKIL DESERT; SHOWING (RIGHT CENTRE) THE WHITE-ROOFED PALACE OF THE CROWN PRINCE, WHICH WAS DAMAGED BY BOMBS JUST AFTER THE EMPEROR HAD LEFT IT.

AIR raids on Dessie, the Abyssinian town to the north-east of Addis Ababa, were carried out by Italian bombers on December 6 and 7, while the Emperor was encamped there. Apart from those facts, the reports of the raids from Addis Ababa and Asmara conflict in every detail. According to the Abyssinian report, forty bombs were dropped in the first raid within the Adventist hospital compound, where foreign journalists and ambulance workers were assembled. Five struck the hospital itself, destroying the instrument-room, the surgery, and two wards. In all, twenty-one bombs were dropped, great damage was done, and the casualties were fifty-three dead and two hundred injured. Many people were burnt in their houses by

[Continued opposite.



THE PALACE OF THE ABYSSINIAN CROWN PRINCE, SITUATED ON A LITTLE HILL IN DESSIE: A BUILDING WHICH, ACCORDING TO ABYSSINIAN REPORTS, THE ITALIANS ATTACKED WITH INCENDIARY BOMBS.

[Continued.] incendiary bombs. The Emperor, who was unhurt, telegraphed a protest to the League complaining of the bombing of the hospital, "which carries, with authorisation, the markings of the Red Cross." A further protest was sent by the hospital doctors. According to the Italian version, eighteen aeroplanes dropped 7½ tons of explosive and incendiary bombs. The bombing was confined to military encampments and the fortified enclosure where the Emperor was known to be. The hospital and Press camps were not specially bombarded, and could only have been hit accidentally if located in military camps. The second raid, it was stated from Addis Ababa, had no practical effect. Our account is based on the reports published in "The Times."



# ELECTRICITY—ONE OF THE MOST STUPENDOUS DISCOVERIES.

## I.—WHAT IS ELECTRICITY?

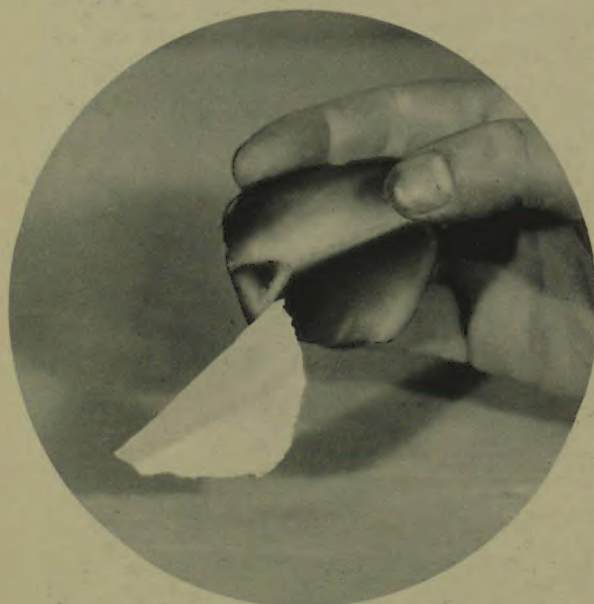
By PROFESSOR W. L. BRAGG, O.B.E., M.A. Sc.D., F.R.S., Longworthy  
Professor of Physics in the Victoria University of Manchester.

(See Illustrations on the Opposite Page.)

As a new season of Christmas lectures at the Royal Institution is about to begin, it is now an appropriate time to publish those of Professor W. L. Bragg on electricity, as delivered by him there last year. As with the lectures by his father, Sir William Bragg, similarly reproduced in our pages in previous years, Professor Bragg has re-cast his own lectures for us as a series of six articles, of which the following is the first, and they have been illustrated by diagrams drawn specially, under his supervision, by Mr. G. H. Davis. The subjects of the other five articles are mentioned in the footnote on the opposite page.

WE use electricity for countless purposes nowadays. It supplies us with light and heat. It is a very convenient way of sending power from one place to another, the power being developed in central stations and conducted by cables to the factories or houses where it is required. Electricity has completely transformed the sending of messages. First telegraphs, then telephones, and lastly wireless, have made it as easy and quick to communicate with the Antipodes as with our next-door neighbour. It is a new servant, working for us in ways which would have seemed magical a hundred years ago. Yet, although we use electrical devices so much in everyday life, most people find it very difficult to understand how they work. Anyone with a mechanical turn of mind can take a machine to pieces and understand the purpose of its different parts. We have acquired by experience a familiarity with wheels and levers and cogs, and instinctively know how they will react on one another. It is a very different matter when we examine some piece of electrical machinery. Unless a person has made a special study of electricity, he or she will probably be quite vague as to the purpose of its different parts. Most people would be hard put to it to explain how an electric motor works, one of the commonest pieces of electrical machinery, or its counterpart, the dynamo, in our motor-cars. What would they make of the electric meter in our cellars, which seems to turn by magic, and remorselessly counts up the number of units of electrical power which we draw from the mains?

Why is this so, and why is there something mysterious about the way electricity works? The truth is that we



THE SUBSTANCE FROM WHICH ELECTRICITY DERIVES ITS NAME: A PIECE OF AMBER (IN GREEK, *ELECTRON*) PICKING UP A SCRAP OF PAPER.

As Professor Bragg notes, "the ancients discovered that amber could pick up straws when rubbed, and the word 'electricity' came from the Greek word for amber." The particular piece of amber shown here belongs to the Royal Institution, where it has been used for a hundred years. This power of attraction in amber is said to have been known to Thales of Miletus (600 B.C.). William Gilbert (1544-1603), Queen Elizabeth's physician, shown in our heading illustration experimenting before her, found that many substances possess a similar power, which he termed "electric." Writing in Latin, he used the phrase *vis electrica*. The word "electricity" first occurs in Walter Charleton's book, "Ternary of Paradoxes," in 1650.

have very recently wrested the secret of electricity from Nature, and are still unfamiliar with our new conquest. Nature has countless examples of mechanical devices. We are familiar with the forces of wind or running water, with gravity, with massiveness and lightness, with speed and momentum. Our toys as children have cogs and wheels, things invented ages ago by man to serve his purposes. But electrical currents, electrical charges, magnets produced by electrical currents, do not exist in nature in any obtrusive way. She provides us at intervals with electric discharges in the shape of thunderstorms, but lightning discourages a close familiarity. A certain fish

called the torpedo, and an electric eel, have developed the trick of giving their prey or their enemies electrical shocks. As an old author puts it: "The very crampe-fish torped knoweth her owne force and power, and being herself not benumbed, is able to astonish others."

These were very slender indications, however, that man could bend the new force to his own will. The discovery of electricity is one of the most stupendous incidents in the history of mankind for many thousands of years, and will have an incalculable influence on future social development.

What is electricity? One of the best answers has been given by Bertrand Russell in his book, "The A.B.C.



ELECTRICITY IN FISHES: ELECTRIC EELS (*ELECTROPHORUS ELECTRICUS*) FROM BRAZIL IN THE NEW YORK AQUARIUM.

These fish discharge a powerful electric shock and can regulate its strength, emitting just enough current to paralyse the victim without killing it. The swellings visible near the heads indicate full stomachs. The above photograph was among those illustrating an article on Electricity in Fishes, by C. W. Coates, of the New York Zoological Society's Department of Tropical Fishes, published in our issue of January 5 last.

Photograph by S. C. Dunton. By Courtesy of the New York Zoological Society.

of Atoms." "Electricity is not a thing; it is a way in which things behave."

If we enlarge this to say that everything is electricity, or electricity is a name for the way in which everything behaves when we analyse it closely enough, we can see that there is no final answer to the question. We can explain how anything behaves in terms of electricity, but we cannot explain electricity itself. There must always be a final something which can be studied but not explained. In the Christmas lectures at the Royal Institution, it was my object to explain by experiments to my young listeners the behaviour called "Electricity," and then to show that, if once they mastered this behaviour and acquired an instinctive feeling for it, it was just as easy to understand an electric motor or a wireless valve as to understand a water-wheel or a typewriter. The illustrations to the present series of articles show some of these experiments.

I was always puzzled as a boy by the very different things for which the word "electricity" stood. If one brushes one's hair in dry weather, it crackles, and in the dark one can see sparks. One was told this was "electricity." Electrification can be produced by rubbing certain things, one of the best ways being to rub an ebonite rod with a piece of flannel (ebonite is made of rubber and sulphur). At the same time, big power-stations like that at Battersea, shown in the illustration, are said to make "electricity," and we buy "electricity" from them to light our houses.

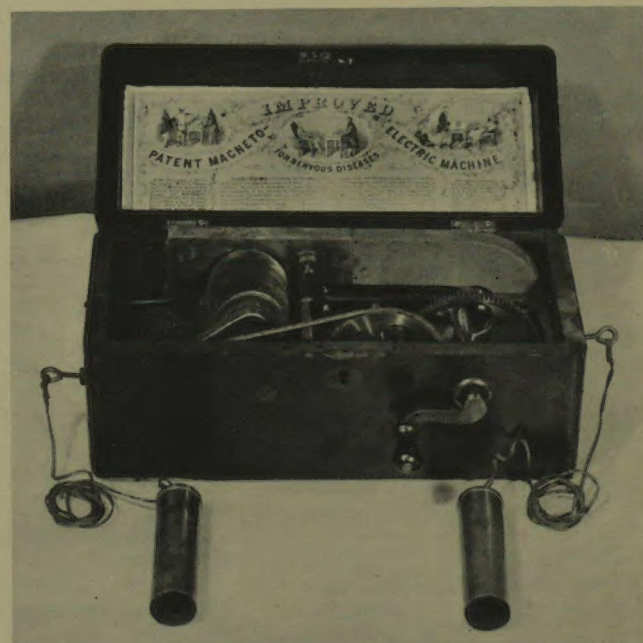
In this article I will deal only with electrical charges such as those produced by rubbing, leaving Battersea power-station for a later article. We really produce electrical charges if we rub anything whatever, but most bodies are what are called "conductors," and the electrical charges immediately run away like water through a sieve. It is only in certain cases that they remain where they are made, on bodies called "insulators"; for example, ebonite, glass, amber, or silk. Even then the bodies must be dry. In countries with a cold winter climate, the air becomes extremely dry, and a carpet is a good insulator. By walking over the carpet one gets so large a charge that, on reaching towards the knob to open a door, quite a fat spark passes and one feels the prick. A small girl of my acquaintance in America, last winter used to enjoy skipping over the carpet and then presenting her knuckle towards the nose of the dog asleep before the fire. That dog understood what it was to lead a dog's life.

When an ebonite rod is electrified by rubbing, it attracts and can pick up light things, such as pieces of paper. The ancients discovered that amber could pick up straws when rubbed, and the word "electricity" came from the Greek

word for amber. To show this attraction, we slung a platform from the ceiling of the lecture theatre by a long wire, and a boy lay down on it (see illustration). By holding a rubbed ebonite rod near his feet, I was able to pull him right round, first in one direction and then the other.

By making experiments, we soon find that there are two opposite kinds of electricity, called for convenience *positive* and *negative*. When the ebonite is rubbed with flannel, it becomes negatively charged and the flannel becomes positively charged. Like electrical charges repel each other, while unlike charges attract. My assistant and I are shown standing on two insulated tables, which were charged by an electrical machine; one of us being positive and the other negative. We blew soap-bubbles. My soap-bubbles rushed away from me because they were charged with my kind of electricity and flew through the air to my *vis-à-vis*; his soap-bubbles bombarded me. The attraction and repulsion can be shown with a little butterfly cut out of aluminium foil and a charged ebonite rod. The butterfly first rushes to the rod, but, as soon as it touches it, picks up part of the charge on the rod and is violently repelled. It can be made to flutter through the air by holding the rod near it and steering it from about a foot away, and it then looks extraordinarily like the real insect. If one holds a finger near it, it rushes to the finger, gives up its charge, and then flies back to the rod, only to be repelled again. I recommend this as an excellent parlour-game. A butterfly race on the lines of an egg-and-spoon race is a most sporting event.

In order to follow the effects of electrical repulsions and attractions, it helps very much to make some kind of mental picture, and the "lines of force" so much used by the great Faraday help in this respect. Everything is made of positively and negatively electrified particles, but ordinarily their charges just balance. When we rub we tear them apart. Let us suppose that invisible elastic threads stretch from positive to negative, and are pulled out when they are separated. They try to pull the oppositely charged bodies together again (see illustration). Our last experiment was to charge up a large insulated wire cage with a boy inside, an old experiment of Faraday's. Though we could get sparks from the cage, he felt nothing because the elastic lines of force strained away from the outside of the cage. When the lid was opened and he put his head out, some of the lines rushed to the crown of streamers which he wore and pulled them up into the air, only to collapse again when the lid was shut.



HOW ELECTRICITY MAY BE FELT: AN EARLY "PATENT MAGNETO-ELECTRIC MACHINE FOR NERVOUS DISEASES."

This apparatus, when the handle is turned, causes twin coils (on left) to rotate close to the poles of a steel magnet (at the back), thus generating electric current which may be felt by grasping the two brass handles seen in the foreground. This method of generating electric current for medical purposes was first adapted by Clarke in 1835, after a discovery which had been made by Faraday in 1831.



THE EARLY DAYS OF ELECTRICITY IN ENGLAND: GILBERT OF COLCHESTER EXPERIMENTING BEFORE QUEEN ELIZABETH.



## ELECTRICITY: "A NEW SERVANT" OF MAN WORKING IN MYSTERIOUS WAYS.

DRAWN BY G. H. DAVIS FROM MATERIAL SUPPLIED BY PROFESSOR W. L. BRAGG, F.R.S. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)

ELECTRICITY IS DIFFICULT TO EXPLAIN BECAUSE IT IS "NOT A THING BUT A WAY IN WHICH THINGS BEHAVE." IT IS AN ALL-IMPORTANT FORCE NOW CONTROLLED BY MAN, YET HARD TO UNDERSTAND.

WE PRODUCE ELECTRIFICATION OF AN EBONITE ROD BY RUBBING IT,

AND WE PRODUCE ELECTRICITY FOR LIGHT &amp; POWER IN THIS GREAT STATION AT BATTERSEA, LONDON.

THIS STATION GENERATES 11,000 VOLTS, WHICH ARE STEPPED UP, THROUGH TRANSFORMERS, TO 66,000 VOLTS FOR DISTRIBUTION PURPOSES.

## EXPERIMENTS EXPLAINING ELECTRICAL ATTRACTION &amp; REPULSION

THE EXPERIMENTERS ARE STANDING ON INSULATED STOOLS WHICH ARE OPPOSITELY ELECTRIFIED. WHEN THEY BLOW BUBBLES, EACH MAN'S BUBBLES ARE REPELLED BY HIMSELF &amp; ATTRACTED BY THE OTHER MAN.

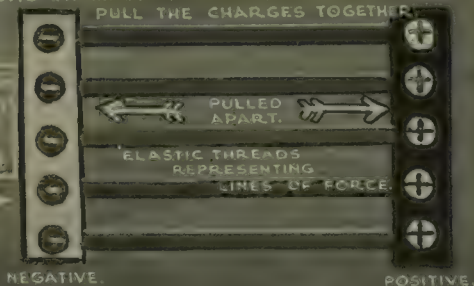
THE BUTTERFLY MADE OF ALUMINIUM FOIL FLIES TO THE ELECTRIFIED ROD &amp; TAKES UP AN ELECTRICAL CHARGE OF THE SAME SIGN AS THE ROD.

IF THE BUTTERFLY SETTLES ON A PAPER FLOWER (NON-CONDUCTOR) IT ADHERES TO IT, BUT IF IT SETTLES ON THE MAN'S HAND (CONDUCTOR) IT IS REPELLED.

IN THIS EXPERIMENT THE ROD, WHICH HAS BEEN ELECTRIFIED BY RUBBING IT, IS PLACED NEAR THE BOY &amp; HAS SUFFICIENT ATTRACTION TO PULL HIM ROUND.

DIRECTION OF PULL.

A MENTAL PICTURE OF THE LINES OF FORCE CAN BE MADE BY SUPPOSING THAT ELASTIC THREADS ARE STRETCHED BETWEEN OPPOSITE CHARGES AND TRY TO PULL THE CHARGES TOGETHER.



ON RELEASE THE TWO SIDES ARE AT ONCE PULLED TOGETHER.

(1) THE BOY IN THE CAGE FEELS NOTHING BECAUSE THERE ARE NO LINES OF FORCE INSIDE THE WIRE, ALTHOUGH THE CAGE IS HIGHLY ELECTRIFIED.

(2) DIRECTLY THE LID IS RAISED &amp; THE BOY STANDS UP, THE LINES OF FORCE START FROM HIS HEAD &amp; THE PAPER STREAMERS ATTACHED TO HIS CROWN RISE, AN EFFECT PRODUCED BY THE PULL OF THE LINES OF FORCE.

STREAMERS STIFFENED BY THE LINES OF FORCE.

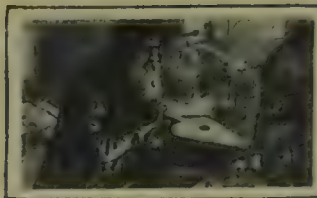
THE STREAMERS ON THE STICK ON BEING PASSED OUTSIDE THE CAGE INSTANTANEOUSLY STIFFEN.

## I. "WHAT IS ELECTRICITY?" PROFESSOR W. L. BRAGG'S EXPERIMENTS AT HIS OPENING LECTURE.

We illustrate above Professor W. L. Bragg's experiments during his first lecture (now published as an article, on the opposite page) in a series of six delivered at the Royal Institution, on Electricity. He described this mysterious force as "a new servant, working for us in ways which would have seemed magical a hundred years ago," and its discovery as "one of the most stupendous incidents in the history of mankind." His incidental allusion to electricity in fishes recalls an illustrated article on that subject in our issue of January 5 last. Professor Bragg also pointed out the difficulty of defining electricity, and quoted Bertrand Russell's

dictum—"Electricity is not a thing; it is a way in which things behave." Professor Bragg's other articles, to be published in later issues, will be entitled respectively: (2) How Electricity Travels; (3) Motors and Dynamos; (4) Our Electrical Supply; (5) Telegraphs and Telephones; and (6) Oscillating Electrical Circuits. This year's Christmas Lectures at the Royal Institution, it may be added, will be delivered by Dr. C. E. K. Mees on photography, beginning on December 28. Although all such lectures there are primarily "adapted to a juvenile auditory," they appeal strongly also to grown-up people.





## THE WORLD OF SCIENCE.



### THE MITTEN-CRAB GAINS ENTRANCE TO THE THAMES!

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IN the issue of this journal of Oct. 27, 1934, I gave an account of the discovery of a most undesirable alien which somehow, and at an unknown date, found its way into the River Aller, a tributary of the Weser. It is supposed to have been transported in the water-ballast tanks of some steamer trading with the Far East. The first specimen was taken by a fisherman in the Aller in 1912. Apparently struck by its unusual appearance, it was handed over to some museum, placed in a bottle of spirit, and forgotten. By 1923, specimens of this same crab began to turn up in considerable numbers in the lower Elbe. Thus attention was directed to the long-forgotten specimen of 1912, and thus led to its identification as the "mitten-crab" of the estuaries and rivers of Northern China.

But no alarm was felt on account of the greatly increased numbers of this invader, until it was found to be interfering seriously with the fresh-water fisheries, taking baits from the hooks, and tearing the nets. Furthermore, it was charged with damaging river-banks by its burrows. By this time, however, it had spread in a most alarming way, having found its way from the Aller, into the Weser, thence into the Elbe as far up as Bohemia, into the Rhine, and westwards through Holland.

These facts aroused the alarm of the Keeper of Zoology of the British Museum (Natural History), Dr. W. T. Calman, C.B., F.R.S., our greatest authority on the Crustacea. He not only foresaw the possibility, but the high degree of probability, that, in the not-distant future, this most tiresome creature would contrive to enter our rivers also. And so he thought it wise to give fishermen a warning, and had specimens, male and female, exhibited in the Great Hall of the Museum—much as portraits of criminals are published—so that all might recognise the mitten-crab

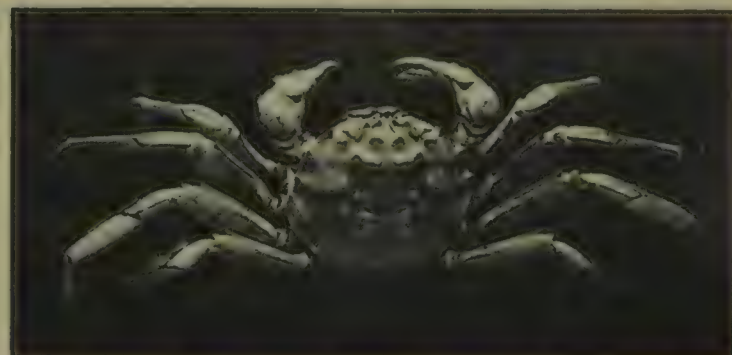
of some ship from Chinese waters. But there may have been a dozen or so, males and females, set free in this particular case, and they would find the Thames quite as suitable for their needs as the rivers of Germany. Dr. Calman has suggested that, on the other hand, adults might have crossed the North Sea, clinging to the bottoms of ships, from German waters. It has also been suggested that larvæ, which are hatched in the sea—for the adults leave the rivers at spawning time for the estuaries and the

when progress by water is difficult or impossible. The history of the mitten-crab, and some of its near relations, is a particularly interesting one, for most of them are river-crabs, some spending part of their time ashore. In some of the Ocypode crabs, indeed, the gills have vanished, and a new air-breathing system taken their places. Unfortunately, I cannot find space here for mentioning more than three or four.

The Brazilian *Sesarma chiragra*, like the mitten-crab a member of the family *Grapsidae*, has a like habit of resorting to estuaries to breed. The larvæ presently make their way up the rivers, and become marsh-dwellers or true land-crabs. Another species, *Aratus pisonii*, climbs mangroves to feed on their leaves. When on land, it is able to raise the hinder portion of the shell, and so create a cavity giving entrance to the breathing-chamber, thus filling it with air. When in the water, it breathes after the fashion of crabs, by drawing in water from the front of the breathing-chamber. The river-crabs of the family *Potamobiidae*, of which there are over 100 species, with a wide geographical distribution, differ from all other river-crabs in that there is no free-swimming larval stage; for the young remain attached to the mother

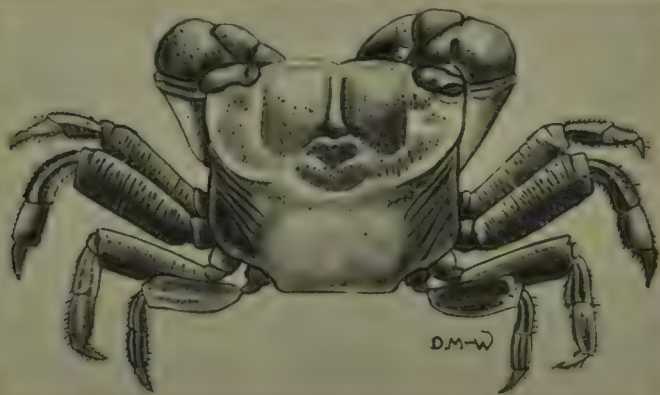


1. A MOST UNDESIRABLE ALIEN WHICH RECENTLY MADE ITS WAY INTO THE THAMES: THE MALE MITTEN-CRAB FOUND IN A WATER-SCREEN AT THE LOTS ROAD POWER-STATION, CHELSEA. Considerable alarm was felt at the finding of a mitten-crab in the Thames at Chelsea, although it is not yet known whether this was a lone specimen or the representative of a numerous invasion. Many years ago, mitten-crabs got into the North German rivers, probably in the ballast water-tanks of ships coming from China, and they have since done untold harm. They weaken river banks by boring into them, and invade fishermen's preserves. In Chinese rivers they carry a form of lung disease which attacks domestic animals, and human beings if the crab is eaten; but, as the intermediate host of this disease is a snail peculiar to China, there is no danger.



2. THE FEMALE MITTEN-CRAB, WHICH IS SMALLER THAN THE MALE: A SPECIMEN FROM THE LOWER ELBE.

The female mitten-crab is smaller than the male, has much smaller claws, or "choelæ," and has no hairy "mittens." It is suggested that shrimpers at the mouth of the Thames should be asked to keep a careful look-out for mitten-crabs. These would only be found in the estuary at the breeding season.



3. *SESARMA CHIRAGRA*: A BRAZILIAN RIVER-CRAB RELATED TO THE MITTEN-CRAB.

In this animal, the eggs are deposited in the brackish water estuaries, and then the adults make their way up the rivers again and spend the rest of the year as marsh-crabs, or true land-crabs, leaving the young to follow them later.

at sight. He requested that, if any were found, they should be sent to the Museum.

His forecast has been indeed justified, for not long ago a mitten-crab was caught in a water-screen at the London Transport power-station in Lots Road, Chelsea. As it was still living, it was sent with all speed to the "Zoo." Unfortunately, however, it died on the way; but the body has been preserved. There were some who thought that Dr. Calman was taking the possibilities of an invasion of our own waters too seriously. But he spoke with a wider knowledge of the habits of these crustaceans than his critics possessed.

Some imagine that we need not worry ourselves much at the capture of one crab, escaped from the ballast-water

coast—may have drifted across the North Sea. This possibility is not to be lost sight of; but, since the currents in the southern parts of the North Sea run from west to east, difficulties are raised in the way of adopting this suggestion. In any case, not until their numbers had amounted to many thousands would there be any evidence of their presence among us. Damaged banks, or raids on the preserves of fishermen, will probably be the first evidence that comes to light. And when this stage is reached, it will, I expect, be found exceedingly difficult to get rid of them.

In China, the mitten-crab is highly relished as food; and attempts have been made in Germany to popularise their use in the same way. Here they are also used for feeding pigs and poultry, for they

until they are strong enough to leave her, as tiny crabs. There is a land-crab (*Gecarcinus ruricola*; Fig. 4) in the West Indies which leaves its haunts during the rainy season, in May, for the annual migration to the sea, coming down in vast hordes, clambering over any obstacles in its way, and even invading houses in its haste to reach the sea. One writer compared the "noise of their march" to the "rattling of the armour of a regiment of cuirassiers." The females plunge into the sea to wash off the eggs attached to the swimmerets. They then return whence they came, and leave the young to follow after they have passed their larval stages in the sea. Before the journey inland begins, they are found clinging to the rocks on the shore in thousands.

Another land-crab, *Gecarcoida lelandi*, found by the late Dr. C. W. Andrews in Christmas Island, Indian Ocean, was, at the time of his visit, the commonest of the land-crabs inhabiting the island, and was found in great numbers everywhere, even on the higher hills and the more central portion of the plateau. In many places the soil was honey-combed by its burrows, into which, on alarm, a rapid retreat was immediately beaten. They seemed to feed mainly on dead leaves, which were carried high over the back and dragged down into the burrows. From their enormous numbers, he remarked, they must play a great part in the destruction of decaying vegetable-matter and its incorporation into the soil.

But, as with nearly all the land-crabs, once a year, in the rainy season, they descend to the sea to deposit or hatch out their eggs, and during this migration hundreds may be seen on every path, and many descend the steep cliff-face itself. Here they remain for a week or two, then gradually make their way back to their inland fastnesses.



4. *GECARCINUS RURICOLA*: A FORMER RIVER-CRAB THAT HAS TURNED LAND-DWELLER LIKE *SESARMA*.

*Gecarcinus* is a West Indian species. It descends from the highlands every year to wash the ripe eggs from its swimmerets in the brackish water of the estuaries. The mitten-crab, it may be observed, can also live comfortably out of the water, and may well become a "land-crab" in course of time.

are taken in vast hordes. In China, it may be remarked, they make their way up the rivers for as much as a thousand miles from the sea. Our locks will be no bar to their progress, for they can make their way overland

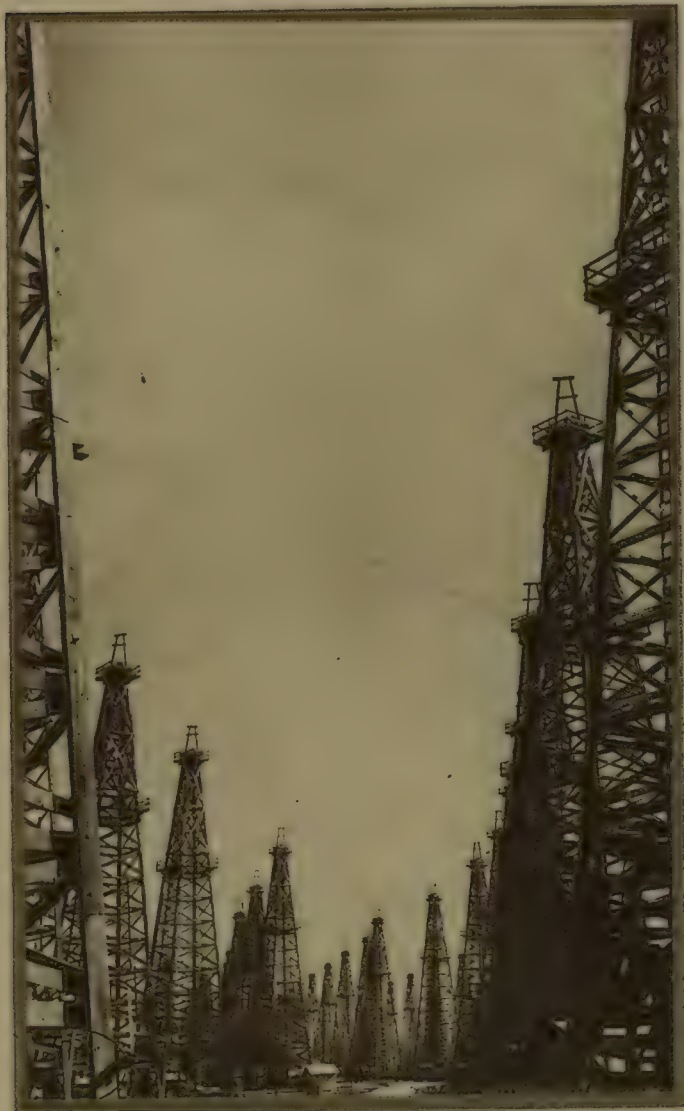


## OIL—THE DIPLOMATIC PROBLEM OF THE HOUR: IN AN AMERICAN OIL FIELD.

SEE ALSO PAGES 1086 AND 1087. PHOTOGRAPHS BY MARGARET BOURKE-WHITE.

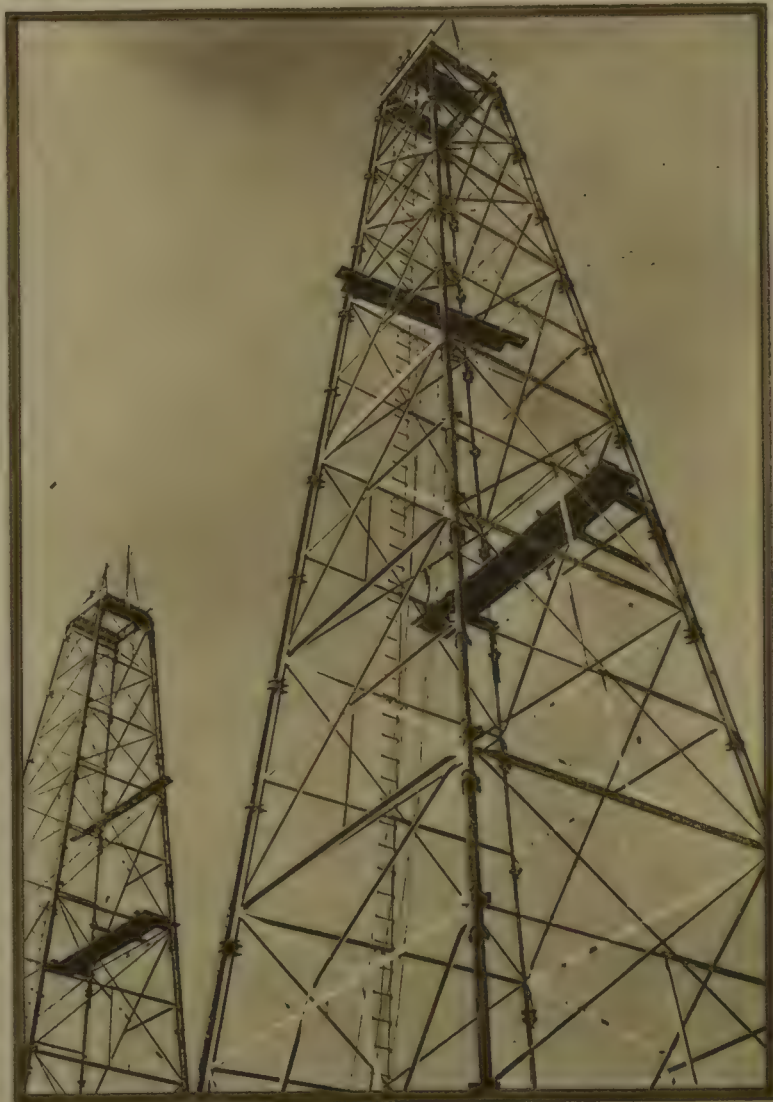


IN A UNITED STATES OIL FIELD WITH A DAILY CRUDE CAPACITY OF 60,000 BARRELS: STORAGE TANKS.



DRILLING DERRICKS IN AN AMERICAN OIL FIELD.

AS this section of our paper went to press, it was arranged that the Committee of Eighteen of the League of Nations should meet at Geneva on Thursday, December 12, to decide whether, as a further Sanction, an embargo should be placed on the export of oil to Italy. It is interesting to note in this connection that Mr. F. W. Rickett, writing in the "Evening Standard" recently, said: "Italy's peace-time consumption of oil was small when compared with that of Great Britain, the total imports for 1934, other than Government bunker fuel, being only 1,828,413 metric tons, received from the following countries: Rumania, 633,000 tons; Russia, 403,133 tons; Iran, 220,645 tons; United States, 188,719 tons; Dutch West Indies, 151,765 tons; France, 72,497 tons; Colombia, 63,688 tons; Dutch East Indies, 40,750 tons; Venezuela, 31,381 tons; British West Indies, 14,909 tons; Germany, 1819 tons; other countries, 6107 tons. But 1935 tells a different story. Beginning in May, when war was in the offing, imports were increased enormously, so that, even by the end of June this year, they rose to 711,720 tons from Rumania alone for the six months, and to almost as much again if official figures are included."



AN OIL WELL DRILLING DERRICK IN THE MAKING.





A SYMBOL OF OUR TIME—OIL, THE DIPLOMATIC PROBLEM OF THE HOUR: OIL REFINERY PLANT IN THE UNITED STATES, A COUNTRY CONCERNED WITH THE SHIPMENT OF PETROL TO ITALY.

PHOTOGRAPH BY MARGARET BOURKE-WHITE.





OIL—THE DIPLOMATIC PROBLEM OF THE HOUR: LOOKING UP AN OIL WELL DERRICK, SHOWING  
PIPES LEADING DOWN TO THE WELL AND (RIGHT) THE DRILL ON A CABLE.

PHOTOGRAPH BY MARGARET BOURKE-WHITE.



## A UNIQUE COMPLEX OF BRONZE AGE IRISH RING-FORTS.

NEW DISCOVERIES OF UNUSUAL INTEREST, AT CUSH, IN COUNTY LIMERICK:  
RESULTS OF PREHISTORIC RESEARCH CONDUCTED BY THE IRISH FREE STATE  
PUBLIC WORKS COMMISSION AND THE NATIONAL MUSEUM.

By SEAN P. O'RIORDAIN, of the Irish Antiquities Division, National Museum of Ireland,  
Dublin; Director of Excavations at Cush. (See Illustrations opposite.)

TWO excavations carried out in Ireland under the Government scheme for the relief of unemployment have already been dealt with in *The Illustrated London News*. An account was given (in the issue for Feb. 9 last) of the investigation of a Bronze Age cairn in Co.



FIG. 1. RING-FORT NO. V. ON THE CUSH SITE IN COURSE OF EXCAVATION.

The cordoned urn (Figs. 7 and 9) came from the hollow above the arrow at A. That at B shows the partly excavated souterrain which extended to below the arrow at C.

Louth, and (in that for Feb. 23) of the excavation in Co. Offaly of the monastic site known to history as "Gallen of the Britons." The purpose of the present article is to give some account of the excavation which the writer had the honour of conducting on behalf of the National Museum and the Commissioners of Public Works at Cush, near Kilfinane, Co. Limerick. This was one of the larger undertakings of the dozen excavations which were carried on as part of the scheme referred to, and kept about twenty-five workmen engaged for three months.

The site investigated is one brought to notice by the late Mr. T. J. Westropp, who suggested that it was the site of the famous Temair Erann of early historical accounts—the central site of the people known as the Ernai. The correctness or otherwise of Mr. Westropp's identification is a matter for the historians; the excavation has as its aim the settling of the question of date and the presenting of a picture of life on the site. The townland of Cush lies on the western slope of a northward extension of the Ballyhoura Hills. From the site of the excavation, which lies between



FIG. 3. A PLAN OF THE UNIQUE COMPLEX OF CONJOINED RING-FORTS AND ASSOCIATED EARTHWORKS, WHICH, WITH THE GROUP OF TUMULI, WERE THE MAIN SITE OF THE EXCAVATIONS AT CUSH.

The houses mentioned in the accompanying article occurred mainly in the rectangular enclosed area (shown on the left) situated to the west of the forts.

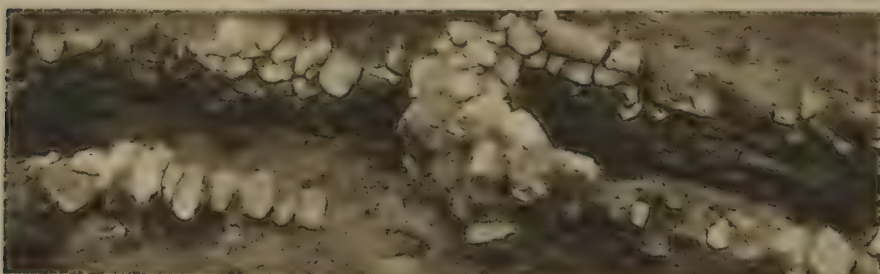


FIG. 4. ROOFLESS: THE SOUTERRAIN (UNDERGROUND DWELLING) IN RING-FORT NO. V. WHICH WAS PROVED TO BE BRONZE AGE IN DATE.

the 700 ft. and 800 ft. contours, the Limerick plain may be seen stretching away to the Shannon on the north-west and beyond the river, glimpses of which may be seen; the Clare hills form a background, while further to the south loom the Kerry mountains. It is one of the finest prospects in the country.

The archaeological remains on the slope of Cush are varied and complex. They consist in the main of two series of earthen ring-forts, a group of three tumuli (barrows), and other ring-forts which stand apart. One series of forts is much better preserved than the other, and this, with the tumuli, was the main object of the 1934 excavations. Here we have a total of six conjoined forts connected with a rectangular enclosure surrounded by a ditch and bank (see plan, Fig. 3). The Cush site is unique in this feature of having several ring-forts connected as one complex earthwork. Elsewhere throughout the country such forts occur frequently, but almost always singly (in a few instances there are examples of two forts being conjoined) and never in so complex a pattern as at Cush. These single forts are known under various names which are frequently found incorporated in place-names—*dun*, *cathair*, *lios*, *caiseal*, *rath*—and occur in thousands throughout the country. They have not, however, been scientifically investigated to anything like the extent which their importance

deserves, and our knowledge of them is very limited. In each of the forts were revealed numbers of post-holes, some of which were from the posts that guarded the entrance to the fort; the greater number were of the wooden posts of the enclosed dwellings, which were mostly of wood (Fig. 5). However, because of the super-

position of houses of various periods, it was not possible in most cases to recover plans of the houses. Where such could be recovered, they proved to be rectangular in outline, and were varied in structure. One in Ring VI. was a wattle-and-daub structure that could be traced by the position of the charcoal fragments which remained after the house had been burned down. Another house just inside the bank of the

deserves, and our knowledge of them is very limited.

At Cush four of the ring-forts were excavated completely and one was done incompletely, while part of the attached rectangular enclosure was also

any of these structures, and in this regard the Cush excavation has given important grounds for a more ancient dating. In Ring V., several Late Bronze Age burials were found (e.g., Fig. 8), one of which, with a cordoned urn (Figs. 7 and 9), had definitely been interred at a date later than that of the building of a ruined souterrain near it. This is an important advance in Irish prehistoric chronology, and opens up new possibilities as regards the cultural connections of the souterrains.

Another discovery of note made during this excavation was that of the fields of the ancient cultivators. These were revealed partly by excavation and observation on the ground and partly by aerial photographs taken by the Free State Air Force. In general they are very similar to the modern fields characteristic of Irish farms—rectangular in outline and enclosed by earthen banks—but they may be distinguished from the modern ones by reason of their having not banks only, but banks and comparatively deep silted-up ditches as the enclosing medium. That they are contemporaneous with the forts is indicated by the manner in which the field-fences end at the forts or run parallel or otherwise in definite relationship to banks which are admittedly of this early date. The



FIG. 2. A BONE PLAQUE, WITH INCISED ORNAMENT OF CIRCLES AND CURVES THAT SUGGEST A LA TENE TYPE, FOUND WITH A CREMATED BURIAL UNDER A TUMULUS. (SIZE, 1 1/2 IN. BY 6 IN.)

important fact in connection with this discovery is the evidence it affords for a very early date for our Irish field-system as known to-day—a system so definitely Celtic in character and such a well-known feature of the Irish countryside. It is an example of Celtic survival, and is, further, a reason why we must not expect aerial photographs to reveal frequently traces of early field-systems in Ireland as they do in Britain, because here the modern field boundaries must often exactly overlie those of the earlier system.

The burials from the tumuli next claim attention. In two cases the form of burial was extremely simple. The cremated remains lay on the old ground-level, very probably on the spot where the cremation took place, and there was no further protection than that of the tumulus piled over them. With one of these burials, however, we were fortunate enough to get a small bone plaque (Fig. 2) with ornament of concentric circles and curves such as suggest its being advanced La Tene in type and possibly almost as late in time as the introduction of Christianity. The third tumulus was of a different type, being very low and not surrounded by a ditch as were the other two, and its yield was quite different.

Some years ago it was found, as a result of unsystematic local examination, to contain an "encrusted urn" of Late Bronze Age times, and our complete excavation showed it to cover, in addition to several cremations, a long cist grave with a pot of unusual form.

One other grave claims our attention. It is a small square cist containing cremated remains and two very nice food-vessels (Fig. 10). This was a quite accidental and unexpected discovery, being in the field next to the tumuli. Such a burial we may place in the Middle Bronze Age (1500-1000 B.C.), and, while it cannot be argued with certainty that the site is as old as this burial, it certainly (on the evidence of Ring V.) goes back to Late Bronze Age times, and occupation continued almost to the Christian period. By this fact, together with the evidence of the ancient fields, the numerous querns, and the superposition

rectangular enclosure was not within any of the forts and proved a specially interesting structure (Fig. 5). It also was rectangular in outline, though a second line of lighter posts parallel to one of the sides suggests a lean-to structure on that side. Part of the floor was formed of clay and gravel, packed hard so as to give an excellent

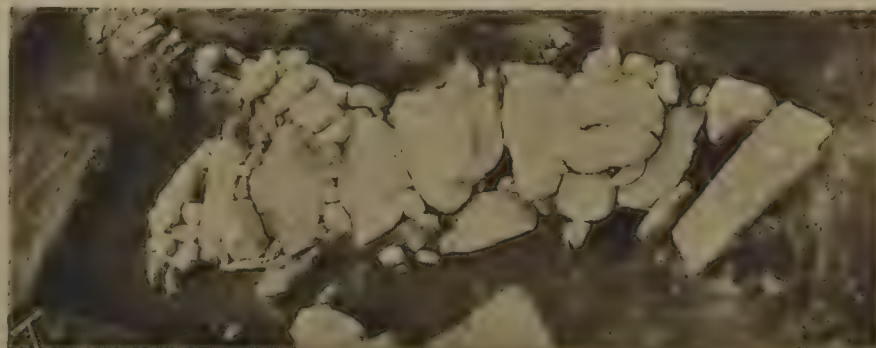


FIG. 5. ONE OF THE SOUTERRAINS THE ROOF OF WHICH WAS FOUND STILL IN POSITION AS SHOWN IN THIS PHOTOGRAPH.

of houses, we are given a picture of a settled community living here over a long period; and its further excavation, which will be continued this year, should throw much light on the economic conditions of a period regarding which, from that viewpoint, our knowledge was hitherto very limited.



# NEWLY FOUND RELICS OF CELTIC IRELAND IN THE BRONZE AGE.

PHOTOGRAPHS TAKEN DURING THE IRISH FREE STATE GOVERNMENT EXCAVATIONS AT CUSH. (SEE ARTICLE OPPOSITE.)



FIG. 5. SHOWING THE HOLES IN WHICH STOOD WOODEN POSTS SUPPORTING THE ROOF: A HOUSE ON THE CUSH SITE WITH FLOOR OF COMPACTED CLAY AND GRAVEL AND LOWER WALLS OF STONE.



FIG. 6. WALLED SOMEWHAT LIKE ANCIENT DWELLINGS IN THE ORKNEYS: A HOUSE AT CUSH BUILT OF UNRESSED STONE, WITH THE WALLS SUNK UNDER THE GROUND AND THE FLOOR PARTLY STONE-PAVED.



FIG. 7. IRISH URN-BURIAL OF THE LATE BRONZE AGE: A CORDONED URN (SEEN ALSO IN FIG. 9) CONTAINING HUMAN ASHES IN SITU AS FOUND IN RING V.



FIG. 8. ANOTHER EXAMPLE OF URN-BURIAL IN IRELAND DURING THE LATE BRONZE AGE: AN INVERTED URN AS FOUND IN A CIST GRAVE, SEEN FROM ABOVE.



FIG. 9. THE CORDONED URN (SHOWN IN FIG. 7) CONTAINING A CREMATED BURIAL—WITH RULE MARKED IN INCHES AND CENTIMETRES TO SHOW SIZE.



FIG. 10. FROM A CIST GRAVE OF THE MIDDLE BRONZE AGE (1500-1000 B.C.): FOOD-VESSELS CONTAINING CREMATED REMAINS (WITH RULE TO SHOW SIZE.)



FIG. 11. A LATE BRONZE AGE URN FOUND INVERTED OVER A CREMATED BURIAL IN A CIST GRAVE IN RING-FORT V. (WITH RULE TO SHOW SIZE.)

As explained by Mr. O'Riordain in the article opposite, to which the above photographs relate, his discoveries at Cush, where these objects were found, have provided important fresh data for Irish prehistoric chronology. Hitherto there had been no evidence in Ireland for a date previous to the Early Iron Age for any ring-forts such as those which he excavated (see plan in Fig. 3). In Ring V. at Cush, however, several burials of the Late Bronze Age came to light. One contained the cordoned urn which is illustrated in Figs. 7 and 9 on this

page. A still earlier period is suggested by a cist grave that contained the two vessels shown in Fig. 10. This burial Mr. O'Riordain ascribes to the Middle Bronze Age (1500-1000 B.C.). Though it cannot be definitely stated that the whole site is equally ancient, he considers that it goes back to the Late Bronze Age and was continuously occupied almost to Christian times. While ring-forts of this type are common in Ireland, they almost always occur singly, and the Cush site is unique as forming a complex of several conjoined forts.



## BOOKS OF THE DAY.

ALL books, of course, are potential Christmas presents, but some there be that are made wholly to that end, and with such I am now concerned. They reached me in two large bales which I was unable to lift, and I rather doubt whether I can dispose of them all at a blow. However, I will try.

Most of these gift-books, as usual, are intended for the delectation of the young, but a few appeal to the old brigade, and among them two which recall the often forgotten fact that Christmas is a religious occasion. First comes "THE STORY OF CHRISTMAS." By R. J. Campbell. With eight illustrations taken from a Fifteenth-Century French "Horæ" (Collins; 7s. 6d.). After tracing the origin and growth of the festival, the author ends with a plea for world peace and for Christianity as the only alternative to chaos. The recent Anglo-German football match at Tottenham makes topical an incident in a chapter of modern stories, recalling how our troops fraternised with the enemy on Christmas Day 1914, and arranged to play them at football next day. "That match," writes the soldier who tells the story, "was never played. If it had been, the war would have stopped on Boxing Day 1914." Perhaps! Canon Campbell's timely anthology of Christmas customs and literature includes the whole of "Eager Heart," and two poems by Mr. Chesterton. Of kindred interest is a beautifully illustrated volume, "THE LIFE OF CHRIST IN THE OLD ITALIAN MASTERS." With ninety-six Full-Page Plates and Introduction by Edward Hutton (Chatto and Windus; 5s.). This is a book for art-lovers.

Turning now to the main body of the publishers' forces—gift-books for our juniors of various ages—I begin with some famous names, and, *facile princeps*, that of him who wrote "Puck of Pook's Hill" and "Rewards and Fairies," the contents of which two classic works have now been gathered together in "ALL THE PUCK STORIES." By Rudyard Kipling. Illustrated by H. R. Millar and Charles E. Brock, R.I. (Macmillan; 10s. 6d.). Next I place a delightful edition of the Scandinavian wizard who invented a Fairy-land of his own—"FAIRY TALES AND LEGENDS BY HANS ANDERSEN."

Illustrated by Rex Whistler (Cobden-Sanderson; 7s. 6d.). "We are each all Dane," Hans, "in our welcome of thee." Another popular tale-teller, but of the real rather than the imaginary, is represented by "THE EWING OMNIBUS." Containing "Jackapes" and seven Other Stories. By Juliana Horatia Ewing (Oxford University Press and Humphrey Milford; 3s. 6d.). From Oxford also emanates a charming new version of everlasting fairy-stories—"TOLD AGAIN." Traditional Tales Told by Walter de la Mare. Illustrated by A. H. Watson in Colour and Line (Basil Blackwell; 3s. 6d.). It includes "Cinderella" and eighteen other old favourites. The last item in this batch of immortals is an abridgment of "ROBINSON CRUSOE," By Daniel Defoe (Raphael Tuck; 2s. 6d.)—a brightly pictured edition for readers of "pantomime" age.

One big consignment of highly attractive books, all from the same source—the Oxford University Press, in association with Mr. Humphrey Milford—deserves a section to itself, especially as the mention of the publishers after each separate book would overflow my limited space. In addition to "The Ewing Omnibus," already noted, the batch includes three other "omnibus" volumes, half-a-dozen annuals, and eleven long single stories in the format of novels. All these books are well produced and illustrated, while the Oxford imprimatur sufficiently guarantees the quality of the reading matter. I can imagine no books more seductive to young readers, on a descending scale of years, than the six "OXFORD ANNUALS," designed respectively for Scouts, Boys, Girls, Children, Tiny Folks, and Baby. As these annuals have all been running for about twenty years, their reputation is well established, and I need not enlarge on their merits.

The modern boy loves aeroplanes, and Oxford has catered abundantly for his taste in the latest field of

adventure fiction with "THE NEW BOOK OF THE AIR." Edited by Howard Leigh. With numerous Colour and other Illustrations (7s. 6d.), a variorum volume including many stories and informative items. Then, too, we have "THE AEROBUS." Containing "A Thousand Miles an Hour," by Herbert Strang; "The Pirate Aeroplane," by Major Charles Gilson; and "A Mystery of the Air," by J. F. C. Westerman (3s. 6d.); besides two single-volume stories—"THE AERO CONTRACT," by J. F. C. Westerman (3s. 6d.), and "BIGGLES FLIES EAST," an unrecorded wartime adventure of Captain James Bigglesworth and the Hon. Algernon Lacey. By Captain W. E. Johns (3s. 6d.). Besides fiction, there is an item sure to be popular—"MODEL AIRCRAFT." A Practical Handbook on the Making and Flying of Model Aeroplanes. By W. Rigby (1s.). Despite the lure of the air, the sea still holds its own in the affections of boys. They will enjoy "THE CHRONICLES OF JERRY," by Lawrence R. Bourne (5s.), scenes of which are laid in Ireland, Brittany, Devil's Island, and French Guiana (3s. 6d.); "A NORTH SEA QUEST," by Gurney Slade; and "RUNAWAY," by Jack Lindsay (5s.), a tale of Roman times, in the days of Spartacus, about a young Briton who escapes from slavery and, after many adventures, regains his native land. One story has detective interest—"BROWNE'S FIRST CASE." By Michael Poole (3s. 6d.); and another, "THE ADVENTURES OF BAM," By George Seaver (2s. 6d.), recounts an African lad's experiences with wild beasts. School life is an ever-popular theme, well represented in "THE NEW SCHOOL OMNIBUS,"

my grand-daughter, aged nine, selected "THE GREEN GOBLIN BOOK," by Enid Blyton. Illustrated by Gordon Robinson (3s. 6d.). Other beguiling works of the same genre are "THE LAND OF NEVER-GROW-OLD," by Stella Mead. Illustrated by Helen Jacobs (5s.); "THE GOLDEN SPINNING-WHEEL"; and Other Fairy Stories. Illustrated by H. R. Millar (5s.); and "JANE SPROGG AND HER FAMILY." By Gilly Sands. Illustrated by Isabel Compton (5s.). An amusing book for the littler folk is the "TIM, TOOTS, AND TEENY ANNUAL" (2s. 6d.). For their elder brothers and sisters are provided five fat novels of adventure, at half-a-crown each, in gaily lured wrappers bearing the romantic titles of "LEFTY—LONE SCOUT," by F. Haydn Dimmock; "GHOSTS OF THE SPANISH MAIN," by Draycot M. Dell; and three school tales—"THE HAND AND THE GLOVE," by Gunby Hadath; "BERYL THE REBEL," by Dora Chapman; and "UP TO VAL," by May Wynne. This finishes the Newnes batch.

Young Britain's love of animals is indicated by the large number of books concerning them, and in this category a definite lead is taken by *Country Life*, Ltd. Of the seven books they send, two of the most attractive, pictorially and otherwise, are devoted to dogs—namely, "HIMSELF." By K. F. Barker. With Pen and Pencil Sketches by the Author (7s. 6d.); and "TAIL-WAGGERS." By A. Croxton Smith. With twenty-six Etchings by Malcolm Nicholson (7s. 6d.). This latter is a new and more finely illustrated edition of a popular book on the choice and care

of dogs of all breeds registered by the Kennel Club. Motor-cars notwithstanding, the horse is still a popular animal. He is represented here by three books. All sorts and conditions of the species are seen in delightful pencil drawings, lavishly interspersed in "EVERYHORSE." A Selection of Studies, Grave and Gay. Written and Illustrated by Frank Hart (10s. 6d.). Two well-pictured stories for young readers who are also riders are "ON'Y TONY." The Story of Three Ponies and a Little Boy. By Brenda E. Spender. Illustrated with Pencil Sketches by B. Turner (3s. 6d.); and "SEA PONIES." The Story of a Children's Riding Holiday. By Marjorie Mary Oliver and Eva

Ducat. Illustrated with Photographs (8s. 6d.). In "ARCH": The Tale of a Tiger, by M. E. Buckingham (7s. 6d.), many other creatures besides Master Stripes appear in beautiful photographs. Thirty chapters, each with a story of a different animal, make up a book about wild life in the Great North-West of Canada, entitled "MAN SCENT." By Samuel Alexander White. With Illustrations by the Author (6s.).

Besides the foregoing publications of *Country Life*, there are various other books of kindred character. Animal stories of an original type, with humorous drawings, are to be found in "TURF FIRE TALES." By Mary F. Patton. Illustrated by H. R. Millar (Macmillan; 6s.). We meet the friend of man again in very amusing circumstances in the history of a little black Scottie, "MR. RODDIE DIU." Written and Illustrated by C. B. Poultney (Methuen; 3s. 6d.). Two other notable dog books are a pathetic little American tale, "THE VOICE OF BUGLE ANN." By MacKinlay Kantor (Selwyn and Blount; 5s.); and "DOG HEROES." True Stories of Canine Bravery. By Peter Shaw Baker. Illustrated in Photogravure and Colour (Ward, Lock; 5s.). Now come two mirthful books with a literary touch, both of which I would willingly receive as Christmas gifts. Admirable cat and dog drawings, each with an apt quotation, constitute "SHAKESPEARE WITH THE PETS." By Persis Kirmse (Methuen; 6s.). A modern poet has extracted humour from the insect world, in verse that would convulse an entomologist, in "STINGS AND WINGS." By Humbert Wolfe. Illustrations by A. Savory (Ivor Nicholson; 5s.). Lastly, for very young animal-lovers, there come two little story-books for which I prophesy a strong demand. The motif of both, curiously enough, is discontent as to the caudal appendage, its shape and its absence respectively. The titles are "THIS LITTLE PIG," by Helen and Alf Evers (Ward; 2s. 6d.), and "THE TAIL OF A GUINEA-PIG." Told and Illustrated by Cicely Englefield (Murray; 2s.).

(Continued on page 1106.)



THE TEN FIGURES STILL FASTENED TO THE SHRINE OF ST. MANCHAN IN 1853; DIFFERING IN STYLE FROM THE REST OF THE ORNAMENT AND THOUGHT TO BE LATER ADDITIONS TO THE SHRINE.—THE RIGHT-HAND FIGURE 6 INCHES HIGH. These ten figures fastened to one of the faces of the shrine (the eleventh, the helmeted figure on the left, is not included here, being a recent addition—see the lower right-hand illustration opposite) are thought to be crude derivations from the Continental type of Romanesque crucifix figure. They were probably made at a later date in the twelfth century than the shrine. Two of them have been mutilated, one by being broken in the middle and the other by having its feet cut off, in order that they should fit the spaces available. The importance of these figures in the history of Irish art is considerable, for they announce the intrusion of a foreign style in the twelfth century that is in fact the beginning of a noticeable decline.

by Gunby Hadath, containing three complete stories (3s. 6d.); a single volume by the same author—"GRIM WORK AT BODLANDS" (5s.); and also "REVOLUTION AT REDWAYS," by Michael Poole (3s. 6d.).

Nor has Oxford, a generous Alma Mater to "girl graduates," neglected the feminine side of school fiction. In this kind we have "THE SPRINGDALE OMNIBUS," containing three complete stories of Springdale School by Dorita Fairlie Bruce (3s. 6d.); the same author's single-volume tale, "NANCY IN THE SIXTH" (5s.); "THE LOWER SCHOOL LEADER," by Veronica Marlow (5s.); and "THE HEAD GIRL AT WYNFORD," by Winifred Darch (3s. 6d.). Finally, there is a charmingly pictured story, of French origin, for children of about six to twelve years, called "FORTUNE'S CARAVAN." By Lily Jean-Javal. Adapted and translated (3s. 6d.). It describes an inn on fire and a travelling circus. Here endeth the tale of books from the Oxford University Press.

Another goodly parcel of Christmas literature has arrived from those famous providers of popular reading—Messrs. Newnes. Boys with a mechanical turn of mind, and fond of making things, will revel in three largish tomes prepared by F. J. Camm, editor of *Practical Mechanics*, and called respectively, "HOBBIES." A New Annual of Easy-to-Make Working Models and How to Build Them. With 285 Illustrations; "WORKING MODELS" and How to Make Them; and "MARVELS OF MODERN SCIENCE," a book covering aeronautics, wireless, and many other fascinating subjects, likewise very fully illustrated. These books are only 3s. 6d. each. Practical advice on one homely hobby, suited either to boys or girls, is given in "THE CHILDREN'S GARDEN," by Enid Blyton (5s.). On the fictional side also, Messrs. Newnes offer a wealth of choice. Invited to look at some of the story-books mentioned on this page,



## A 12TH-CENTURY IRISH RELIQUARY: THE SHRINE OF ST. MANCHAN.

**S**T. MANCHAN'S SHRINE is the largest of the Irish mediæval reliquaries of the "casket" type and it is the equal of any of them in interest and in the splendour of its appearance. The news that this celebrated reliquary had been brought to the British Museum for chemical treatment and repairs attracted the attention of many lovers of ancient metal-work in this country, and it was a kind act of the Bishop of Ardagh and of Father Denis Reynolds and Father Donlon to allow the shrine to be exhibited to the Society of Antiquaries after it had been

*[Continued on right.]*



DETAIL OF THE ORNAMENT ON ONE OF THE BOSSES—EACH OF WHICH IS DIVIDED INTO PANELS IN A DIFFERENT WAY, WITH NONE OF THE ORNAMENT REPEATED.

cleaned and before its return to Ireland. For some time past the reliquary has been preserved in the modern parish church of Boher, near Ballycumber, in Co. Offaly, but it comes originally from the neighbouring site of Lemanaghan, a small monastic establishment now in ruins. St. Manchan died of the plague in 664, but very little else is known about him. It is possible to say with some assurance that the shrine was made in the first half of the twelfth century, probably in the Clonmacnoise workshops in the days of that sturdy patron of the arts, Turlough O'Connor of Connaught (1106-1156). The shrine is a gabled box of yew wood

*[Continued below.]*



ONE OF THE ENDS OF THE SHRINE—A SUPERB EXAMPLE OF IRISH DECORATIVE ORNAMENT: DESIGNS REPRESENTING ANIMALS ENMESHED IN THE COILS OF SERPENTS, THE THEME OF ALL THE ANIMAL-PATTERN ON THE SHRINE.



ANOTHER END OF THE SHRINE; WITH OPENWORK TRIANGULAR PANELS MOUNTED AGAINST BACKGROUNDS OF GILT BRONZE, AND WITH ENGRAVED STRIPS BORDERING THEM IN A DIFFERENT AND RATHER MORE CROWDED AND UNEVEN RHYTHM.

*Continued.]* standing 1 ft. 7 in. in height and covering a floor space of 2 ft. by 15 in. On each face is a cruciform arrangement of large hemispherical bosses, those in the centre having empty spaces for filigree plaques and the rest decorated with panels of intricate animal-patterns, cast in one piece with the boss. The connecting arms contain plaques of cloisonné enamel in red and yellow, and there are also panels of enamel in the same colours bordering the bottom edges of the casket. The metal is heavily gilt; the little animal-head fastenings have jewelled eyes, and the tops of the bosses no doubt bore gems or enamelled studs. The total effect was, therefore, one of great brilliance, and this was heightened by the silver plate that formerly covered the wooden boards. Only tiny fragments of this remain. The ends of the shrine are among the most beautiful examples of the Irish metal-worker's craft now in existence. They are the culminating point of a great renaissance of

the earlier Celtic style, and reveal all the excellence and graces, all the over-exuberance and tumultuous richness, of Irish abstract art at its best. One of the most charming features here is the restless but delicately unobtrusive asymmetry of the designs in the inner triangular panels. The theme of all the zoomorphic interlaces is the same, the combat between the Beast and the Serpent, and on the terminal bosses of the faces every one of the thirty-two panels bears a different version of this subject. The cresting of the shrine is lost, and there is no doubt that at some period the reliquary had fallen into serious disrepair. The silver facing was torn from it and the wooden structure itself appears to have suffered. It was perhaps in an attempt to restore it to something like its original magnificence that the figures, originally fifty-two in number, were nailed on to the boards. The figures are illustrated on the opposite page.—By T. D. KENDRICK and ELIZABETH SENIOR, of the British Museum.



A FACE OF THE SHRINE: ROUND BOSSES WHOSE TOP IN EACH CASE BORE A MOUNTED GEM OR AN ENAMELLED STUD; THE EMPTY PANELS OF THE CENTRAL BOSS HAVING PROBABLY CONTAINED FILIGREE ORNAMENT.



THE FACE BEARING THE REMAINDER OF THE FIFTY-TWO APPLIED FIGURES, NOW THOUGHT TO BE LATER ADDITIONS: A MASTERPIECE OF IRISH METAL-WORK, ILLUSTRATING THE RICHNESS OF THE EARLY 12TH-CENTURY CONNAUGHT STYLE.



# ODDITIES OF ANT-EATERS—GREAT AND LESSER: YURUMI AND CAGUARE.



THE LESSER ANT-EATER, CALLED CAGUARE BY THE NATIVES: A POSE OF SELF-DEFENCE; THE CREATURE UPRIGHT WITH STRONG CLAWS READY.



THE CAGUARE CLIMBING: AN ARBOREAL ANIMAL WITH A PREHENSILE TAIL, LIVING ON ANTS AND TERMITES.



THE CAGUARE READY TO DEFEND ITSELF WITH CLAWS: A TOOTHLESS CREATURE INHABITING THE FORESTS AND FOREST BORDERS OF SOUTH AND CENTRAL AMERICA.

A RARE and most peculiar animal inhabiting all the tropical parts of South and Central America is the great ant-eater (*Myrmecophaga jubata*), called *yurumi* in Paraguay. Its most noticeable features are the extremely elongated head and the enormous mass of long hair clothing the tail. The front part of the head forms a kind of cylindrical beak, admirably adapted to the creature's mode of

[Continued below.]



A GREAT ANT-EATER ATTACKED BY DOGS WHICH ARE CAREFUL NOT TO GO TOO CLOSE FOR FEAR OF THE POWERFUL CLAWS: A SOUTH AMERICAN ANIMAL OF MOST PECULIAR STRUCTURE; WITH A BODY THAT APPEARS TO BE Laterally COMPRESSED.



THE GREAT ANT-EATER (OR YURUMI, AS THE NATIVES CALL IT) DIGGING FOR INSECTS IN A TERMITE MOUND: THE CREATURE'S ONLY DIET, FOR WHICH IT IS WELL ADAPTED, HAVING A LONG SNOOT AND TONGUE.



WITH SLOW AND PONDEROUS STEP THE GREAT ANT-EATER MARCHES OVER THE SAVANNA IN SEARCH OF TERMITE MOUNDS: A TERRESTRIAL CREATURE, UNLIKE ITS SMALLER COUSIN, THE CAGUARE



A GREAT ANT-EATER AT AN ANT-HILL, WHICH IS GENERALLY THE PREY OF YOUNG ANIMALS, THE ADULTS PREFERING TO DESTROY THE HARD TERMITE MOUNDS WITH THEIR POWERFUL CLAWS.

[Continued.]

The food is exclusively ants and termites, with their larvæ; and, in order to obtain these insects, the ant-eater tears open their nests or hillocks with the powerful claws of the fore-feet and then thrusts its narrow, toothless head into the channels, sweeping up the termites in hundreds with its long, viscid tongue, which is protruded and withdrawn with lightning-like rapidity. The animal's claws are sharp and strong, and, although it is usually inoffensive, it will turn fiercely on assailants if pressed too hard, becoming then, it is said, formidable even to the jaguar. The length of the head and body is about four feet. A much smaller cousin, the lesser ant-eater (*Tamandua tetradactyla*), is arboreal and

is equipped with a prehensile tail to help it in climbing. Like the great ant-eater, it is generally nocturnal, but may sometimes be seen abroad during the day. The native name is *caguare*. It, too, can defend itself with strong claws, and adopts a peculiar upright posture, as our photographs show, when awaiting attack. Its movements are more rapid than those of the great ant-eater; and when asleep it lies on its belly, with the head bent under the chest and covered with the fore-feet, while the tail is curled along the side. It is possible that it eats honey as well as the ants and termites that it finds in the trees. Both ant-eaters are closely related to the sloths, though very unlike them to look at.



THE PRESENT ABYSSINIAN EMPIRE—A RECENT GROWTH; SINCE THE 80's.



THE NUCLEUS OF THE ABYSSINIAN EMPIRE (SHOWN SHADED) AND THE TERRITORIAL ACCRETIONS BY WHICH IT HAS BEEN EXTENDED TO ITS PRESENT BOUNDARIES: A MAP GIVING THE DATES OF THE VARIOUS ABYSSINIAN CONQUESTS, WHICH ARE ALL COMPARATIVELY RECENT; INCLUDING AREAS WHICH ABYSSINIA MAY CEDE TO ITALY OR PERMIT HER TO DEVELOP AS THE RESULT OF THE ANGLO-FRENCH PLAN OF CONCILIATION.

As we go to press, it is presumed that the proposals agreed upon by Sir Samuel Hoare and M. Laval as a basis for a settlement of the Italo-Abyssinian dispute include the ceding of certain Abyssinian territories to Italy, or, at least, a provision enabling Italy to develop certain Abyssinian territories. This lends particular interest to the above map, which illustrates the agglomeration of conquered territory round the original core of the Abyssinian Empire. The history of the conquest of this Empire is briefly as follows. In 1882 Menelek (then only the Negus of Shoa and not yet Emperor) overcame the Arussi Galla. At the same time Ras Wolde Gheorghis moved further South and established Shoa suzerainty over Sidamo and Borana; while Dedjaz Makonnen invaded Somaliland. In 1883 Menelek invaded the kingdom of Jimma (to the south-west



THE ANGLO-FRENCH CONVERSATIONS TO FIND A BASIS FOR A SETTLEMENT OF THE ITALO-ABYSSINIAN DISPUTE: M. LAVAL, WITH SIR SAMUEL HOARE AND SIR ROBERT VANSITTART (SEATED); L. TO R.), AND SIR GEORGE CLERK (STANDING AT SIR SAMUEL HOARE'S LEFT HAND).

Sir Samuel Hoare had a series of conversations with M. Laval in Paris on December 7 and 8; and complete agreement was stated to have been reached on the proposed Anglo-French basis for settling the Italo-Abyssinian conflict to the satisfaction of Italy, Abyssinia, and the League of Nations. By December 9 the proposals were ready for despatch to Geneva, to Signor Mussolini, and to the Emperor of Abyssinia for their examination.

of Addis Ababa). In 1887 Menelek and Makonnen marched with a large army against the Emir of Harar and defeated him at Chalanko. In 1888 Menelek conquered the independent kingdom of Ghera. In 1889 Ras Wolde Gheorghis first extended the Shoa rule over the district of Wollamo. On the death of the Emperor John, in 1889, Menelek proclaimed himself King of Kings. In 1896 he defeated the Italians at Adowa. In 1897 he sent Dedjaz Tessema to subdue the rich country

round Gambela in the extreme West. At the same time Ras Wolde Gheorghis reduced the kingdom of Caffa, in the same quarter. In 1898 Fitaurari Hapte Gheorghis, Menelek's best commander, conquered and ravaged the area of the Guraghie lakes. In 1899 Ras Makonnen rounded off the conquest of the Arussi Galla and the Ogaden. He also invaded the Danakil region and established an Abyssinian protectorate over the Biru, Teru, and Aussa Sultanates. From this short résumé, it will be seen that the Ethiopian Empire is of comparatively recent growth; indeed, Menelek had not yet finished rounding off his conquests when the Boer War was in progress. Our diagram, made on the "Daily Telegraph" map of Abyssinia, is based on a diagrammatic map prepared by M. Wullus-Rudiger, and from data printed in "L'Illustrazione Italiana."



## GIVING LIFE TO THE "QUEEN MARY": BOILER

DRAWN ON THE SPOT BY OUR SPECIAL



LIGHTING THE FURNACES FOR SCOTCH BOILERS IN THE "QUEEN MARY": A PROCESS PERFORMED WHICH HAD BEEN DIPPED INTO INFLAMMABLE

That mighty wonder ship of the Cunard-White Star Line, the "Queen Mary," which is due to make her maiden voyage across the Atlantic next May, has lately, so to speak, come to life in the engineering sense. A striking feature of a boiler-room where oil-fuel takes the place of coal is its cleanliness, in contrast to the grime of the old-fashioned stokehold. In a note on his picturesque drawing, our artist writes, from personal observation: "The task of the gradual completion of the giant liner proceeds apace, with a hum of activity among the busy thousands all working to

make this creature of multiple departments a finished and organised whole. Now the ship is beginning to supply herself with power to do things without aid from shore services. Many thousands of gallons of oil have been shipped into her 'bunker' tanks, and one or two of the furnaces to the boilers have been lit, so that the turbo-generators can work the haulage, lighting, and other power. The lighting of these fires for the Scotch boilers is most interesting. An iron rod about 30 inches long, with a loop at one end and at the other some tow-like material bound round

## FURNACES BEING LIGHTED TO PROVIDE POWER.

ARTIST, STEVEN SCHRIER, R.O.I.



BY PUSHING THROUGH AN APERTURE AN IRON ROD BOUND AT THE END WITH BURNING MATERIAL, OIL AND THEN LIT FROM A SMALL OIL-FLARE.

It is dipped into inflammable oil and ignited by a small oil-flare. The mechanic mounts the step of the oil-drip-catcher, opens the aperture at the upper face of the furnace, thrusts in the flaming torch, and opens the cock that directs the jets of oil, while fans are started to supply the necessary air. Glass-covered spy-holes to each furnace enable the operator to see that all is going well. This set of three double-ended Scotch boilers (with four furnaces to each boiler) supplies the steam to run the three turbo-generators that will provide electricity for hotel services and

so on. The illustration shows the workman in the act of 'lighting up' the fires of the furnaces that heat these large and impressive Scotch boilers. The twenty-four furnaces that heat the water-tube boilers for the propulsion of the ship are small in comparison, and are in long rows quite low down on the deck of the furnace-room. Other parts of the ship are rapidly nearing completion, such as the engine-room, the kitchen, and the swimming-bath, with its mother-of-pearl-like ceiling and glazed tiles. A remarkable sight was the army of men leaving the ship after the day's work."

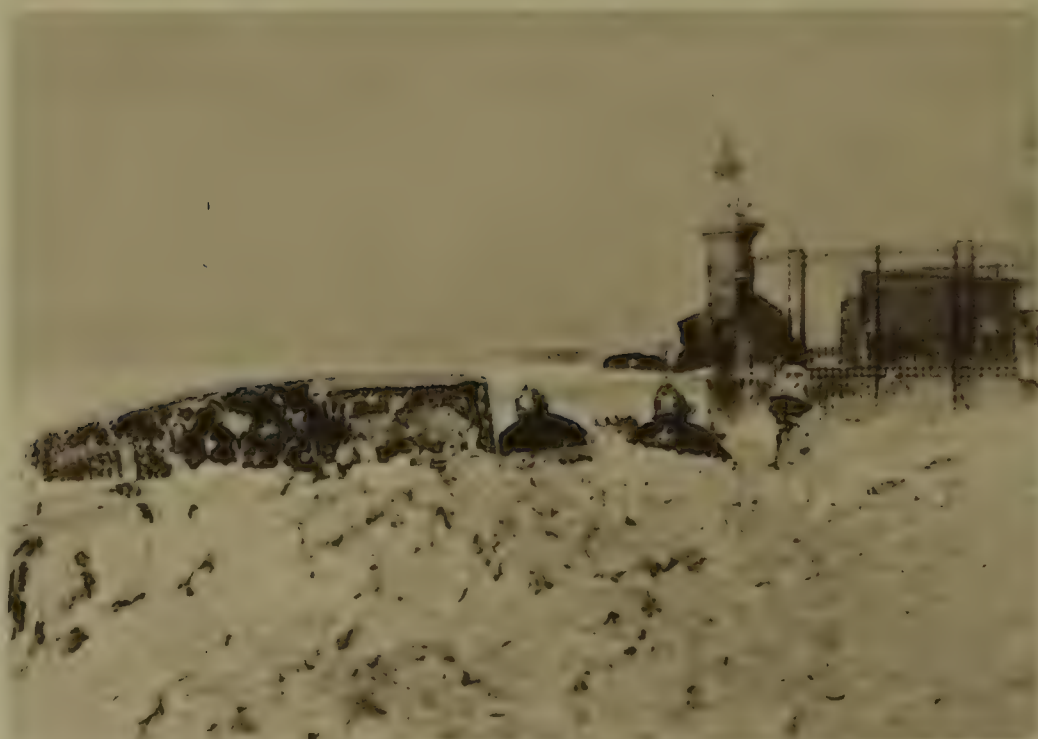


## FROM THE WORLD'S SCRAP-BOOK: UNUSUAL PHOTOGRAPHS FROM HOME AND OVERSEAS.



**VOLCANIC ERUPTION IN HAWAII: A STREAM OF LAVA AND COLUMNS OF FUME ISSUING FROM MAUNA LOA.**

Mokuaweoweo and Mauna Loa, the volcanoes of Hawaii Island, erupted violently on November 21, emitting great streams of rapidly moving lava which threatened to engulf the town of Hilo. This photograph, taken from a U.S. Navy aeroplane, shows the lava stream and the fumes issuing from Mauna Loa in the centre and foreground, with the snow-rimmed crater of Mokuaweoweo in the left background. The lava moved fifteen miles in a day.



**A MOTOR-CAR ENVELOPED IN SEA FOAM BEING DUG OUT BY FIREMEN: A DENSE WALL OF FROTH COVERING THE BEACH AT BIARRITZ AFTER A HEAVY GALE.**

This extraordinary photograph shows a car, parked on the esplanade at Biarritz, enveloped so completely in sea foam that three firemen are having a busy time in getting it free. The foam piled itself up on the beach and esplanade to an exceptional depth after a recent westerly gale had sent great breakers crashing on the beach. It is a phenomenon that may last an hour or two before the foam gradually dissolves, in the meantime having the appearance and effect of soap-suds. It can only occur when a gale has lashed the sea to fury.



**MORE RIOTING IN LAHORE: MOUNTED AND FOOT POLICE TRYING TO PACIFY THE MOB OF SIKHS AND MOSLEMS WHOSE QUARRELS BROKE OUT AFRESH.**

Three people were killed and seventy injured in rioting at Lahore on December 1 between Sikhs and Moslems. The trouble began on November 30, when Sikhs and Hindus flocked into the city to observe Shahidi day. Police were obliged to fire two shots to disperse an angry Moslem mob which threatened to clash with those taking part in the Sikh procession. On December 1 British and Indian troops were called out to patrol Lahore, and the Royal Scots, assisted by the



**A BAND OF SIKHS OVERLOOKED BY MOUNTED POLICE DURING A PAUSE IN THEIR MARCH TO LAHORE FOR SHAHIDI DAY: A PRELUDE TO COMMUNAL RIOTING.**

14th Punjab Regiment, scoured the city to disarm and disperse the rioters. The entire police force was mobilised to form pickets under the guidance of British officers. By December 2 the situation had much improved, and the Government showed by an order prohibiting the carrying of weapons that it was determined to end the communal rioting which has disturbed Lahore at intervals during the last six months. The dissension originated in a disputed temple.



**A BABIRUSA: THE SPECIMEN IN THE LONDON "ZOO"; BELIEVED THE ONLY MALE IN CAPTIVITY WITH A COMPLETE SET OF FOUR TUSKS.**

The "Zoo" acquired Jacob, its babirusa, from Celebes in 1931. The most striking feature of the animal is the abnormal development of the tusks, the upper pair of which have become a useless monstrous growth, curving right back to the skull. In other respects the babirusa differs from ordinary pigs in the diminished number of its teeth, which are only thirty-four. It is a native of the East Indian islands of Celebes and Boru.



**THE GREAT ANT-EATER AT THE LONDON "ZOO," WITH ITS TONGUE EXTENDED: ONE OF THE MOST CURIOUSLY FORMED CREATURES IN THE WORLD.**

A recent acquisition at the "Zoo" is this ant-eater, whose appearance and habits are described on another page where we give photographs of the creature in its native haunts. Here we may add that travellers have found the great ant-eater an exceedingly difficult animal to kill, the skin being too tough for an ordinary knife, while the skull may be battered with a heavy stone with no other result than temporary stunning.





*Full many a gem of purest ray serene  
Adds lustre to this unassuming feast;  
Within these oysters, pearls may glow unseen,  
And Guinness gleams with rubies  
(from the yEast).*

GUINNESS IS GOOD FOR OYSTERS—GOOD FOR YOU





# THE MOST SIGNIFICANT EMPIRE EVENT OF THE YEAR 1935: "THE SILVER JUBILEE PROCESSION."

The year 1935 will be remembered for many reasons, none of them more significant, so far as our own people are concerned, than the celebration of the Silver Jubilee of his Majesty King George V., as showing—for all

the world to see—not only the loyalty that surrounds the Throne, but the deep personal regard that is felt for the King and Queen by the Great Family that is the British Empire. Hence our publication before

the year's end of this painting, which recalls London on Jubilee Day, May 6. The scene is that witnessed from South Africa House as their Majesties drove back to Buckingham Palace from St. Paul's Cathedral. In the centre

background is the Admiralty Arch, and on the right is the Nelson Column. The domes of the Admiralty rise beyond the roofs on the left. The crowd in Trafalgar Square was perhaps the greatest on the route.

FROM THE PAINTING BY CHARLES CONNALL, R.P.



*Carreras Ltd., 150 Years' Reputation for Quality.*



*The present  
your friend will really appreciate*

**Craven 'A'**

IN THE SMART NEW  
**CHRISTMAS PACKING**

*Ready to post!*

**Y**ou'd be mighty pleased to unwrap one of these cheery Craven "A" Christmas boxes yourself on Christmas morning. Well, so would many of your friends and relations! Besides, it is such a quick, convenient, inexpensive way to solve that gift problem! Craven "A" cork-tipped quality cigarettes are popular everywhere because they're easy on the throat. They're a present certain to please.

*Here's the underneath of all the Craven "A" Christmas packings. Write in your name and your gift's ready to post.*



MADE SPECIALLY TO PREVENT SORE THROATS.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE UNIVERSITY RUGBY MATCH: THE CAMBRIDGE XV.

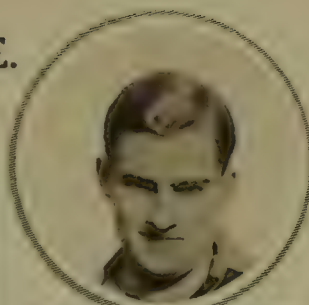
The members of the Cambridge fifteen which met Oxford at Twickenham on December 10 are here shown (left to right; back row): F. W. Cocks (forward), K. G. Irving (forward), J. R. Rawlence (three-quarter); middle row: W. B. Young (forward), H. P. Dinwiddy (forward), J. R. C. Lord (forward), J. S. Young (forward), and W. M. Inglis (forward); seated: G. W. Parker (back), C. D. Laborde (forward), K. C. Fyfe (captain, three-quarter), W. Wooller (three-quarter), and C. W. Jones (stand-off half); and (on ground) J. D. Low (scrum-half) and J. R. Stewart (three-quarter).



THE UNIVERSITY RUGBY MATCH: THE OXFORD XV.

Oxford's XV. were (l. to r., standing): Prince A. Obolensky (three-quarter), J. A. Brett (forward), R. F. Harding (three-quarter), C. T. Bloxham (forward), J. H. Pienaar (forward), P. C. W. Disney (forward), and G. A. Reid (forward); seated: G. R. Rees-Jones (three-quarter), C. F. Grieve (stand-off half), M. McG. Cooper (acting-captain, forward), K. L. T. Jackson (captain; unfit and did not play), J. M. S. McShane (scrum-half), and N. F. McGrath (forward); and (on ground) M. M. Walford (three-quarter), J. L. Stuart Watson (back), and H. M. Hughes (forward).

Oxford met Cambridge in Rugby football at Twickenham on December 10. It was the sixtieth match between the Universities. Oxford had a slight lead with 27 victories against 22. The result was a draw, 0-0. In the first half two Cambridge tries were foiled; while Walford nearly got through for Oxford. Cambridge were playing with the wind in the second half, but again failed to score.



E. O. W. HUNT: CAPTAIN OF OXFORD'S "SOCCER" ELEVEN.



GEORGE A. STRASSER: CAPTAIN OF CAMBRIDGE'S "SOCCER" ELEVEN.

The Association football match between Oxford and Cambridge was arranged to take place at Highbury on December 11. It was the fifty-eighth inter-University Association match. Oxford had previously won twenty-five times and Cambridge twenty-four.



H. M. HAILE SILASSIE I., EMPEROR OF ABYSSINIA, IN THE DRESS HE WEARS FOR FLYING.

As noted under illustrations of the celebrations of the fifth anniversary of the Emperor's Coronation in our issue of November 30, H.M. Haile Silassie paid a visit to the southern front by air. The above photograph is interesting as showing his flying costume. More recently, the Emperor has been at Dessie, in the north. As described on page 1081 of this number, Dessie was bombed by the Italians while the Emperor was in the town. H.M. escaped unhurt, and later visited the wounded in the hospitals.



ELECTED THE FIRST PRESIDENT OF THE NEWLY CONSTITUTED PHILIPPINES COMMONWEALTH: SEÑOR MANUEL QUEZON GIVING HIS ADDRESS FROM THE LEGISLATIVE BUILDING, MANILA.

The new constitution of the Philippine Islands came into force on November 15, when Señor Manuel Quezon and Señor Sergio Osmeña were installed as the first President and Vice-President of the Philippines Commonwealth. Señor Quezon is an attorney, of partly Spanish extraction. He is fifty-seven. He is a man of great culture, and is widely travelled. Eighty per cent. of the votes cast were for him as President and Señor Osmeña as Vice-President.



THE BISHOP OF SALISBURY.

The Bishop of Salisbury (Dr. St. Clair Donaldson) died on December 7. He was born in 1863. He spent nine years as Head of the Eton Mission before becoming Vicar of Hornsey. He was formerly Bishop of Brisbane and Archbishop of Queensland.



THE DUKE AND DUCHESS OF GLOUCESTER IN ULSTER: T.R.H. ON THEIR WAY TO COLEBROOKE CHURCH, WITH THEIR HOSTESS, LADY BROOKE.

Although their visit was a private one, the Duke and Duchess of Gloucester were accorded a great welcome when they arrived in Belfast on December 8 to spend a week as guests of Sir Basil Brooke, Ulster Minister of Agriculture, and Lady Brooke, at Colebrooke House, Fermanagh. Later the Duke and Duchess attended service in Colebrooke Parish Church. The avenue from Colebrooke House to the main road was lined for the occasion by members of the Ulster Special Constabulary.



LORD DE CLIFFORD.

The opening of the trial of Lord de Clifford, in the House of Lords, on a charge of manslaughter arising out of a motor accident, was arranged for December 12. Illustrations of other famous trials in the House of Lords will be found on page 1080 of this issue.



MR. THOMAS MARLOWE.

Mr. Thomas Marlowe, editor of the "Daily Mail" for 25 years, died at sea on December 5. He began his journalistic career with T. P. O'Connor on the "Star." He became managing editor of the "Daily Mail" in 1899, at the age of thirty-one.



MR. C. HAYDEN COFFIN.

Mr. Charles Hayden Coffin, the famous singer and musical-comedy star, died on December 8; aged seventy-three. He sang "Queen of My Heart," in "Dorothy." He took principal parts in "The Gaiety Girl," "An Artist's Model," "The Geisha," and "San Toy."



## EVENTS FAR AND NEAR: PICTORIAL RECORDS OF MEMORABLE OCCASIONS.



DRAMATIC SEA RESCUE PHOTOGRAPHS: LASCARS FROM THE "SILVERHAZEL" CLINGING TO RAFTS MADE OF WRECKAGE NEAR THE U.S. DESTROYER "BULMER."

The British steamer "Silverhazel," bound from San Francisco to Manila, was wrecked in a tropical storm on November 9, and broke in two on San Bernardino Island, some 12 miles off the coast of Luzon. She carried five passengers, including four American women, and a crew of forty-odd. The survivors were marooned for two days and nights on a wave-swept rock. When the news reached Manila from another ship, the U.S. destroyer "Peary" was sent to the rescue, and another—the "Bulmer"—followed later. On November 14 the "Peary" landed forty-three survivors at Manila, and they told a tragic story. One woman passenger, who had become insane, was washed away and drowned. Eventually the marooned people launched three rafts made of wreckage and were hauled aboard the destroyers. Captain Lennard, the heroic master of the "Silverhazel," was lost. He is said to have given his lifebelt to a sailor.

[Continued opposite.]



AFTER TWO DAYS AND NIGHTS ON A WAVE-SWEPT ROCK IN THE PHILIPPINES: "SILVERHAZEL" SURVIVORS HAULED ABOARD THE U.S. DESTROYER "PEARY."

rescue, and another—the "Bulmer"—followed later. On November 14 the "Peary" landed forty-three survivors at Manila, and they told a tragic story. One woman passenger, who had become insane, was washed away and drowned. Eventually the marooned people launched three rafts made of wreckage and were hauled aboard the destroyers. Captain Lennard, the heroic master of the "Silverhazel," was lost. He is said to have given his lifebelt to a sailor.



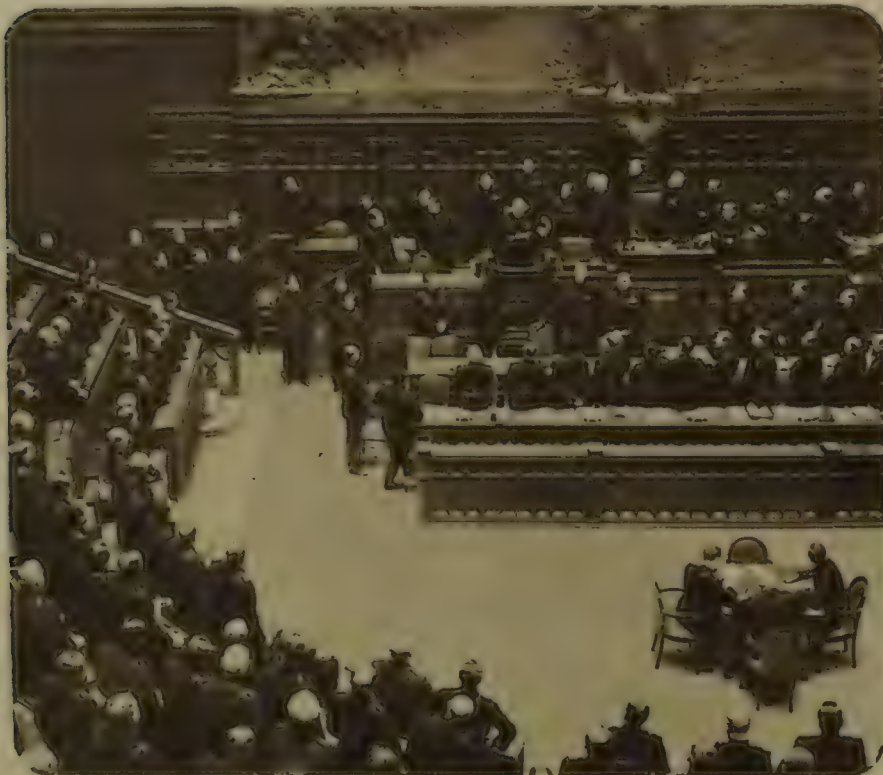
AFTER THE FUNERAL OF PRINCESS VICTORIA IN ST. GEORGE'S CHAPEL AT WINDSOR: SOME OF THE NUMEROUS WREATHS PLACED IN THE ADJOINING CLOISTERS.

The funeral of Princess Victoria took place on December 7 in St. George's Chapel at Windsor, and was attended by the King and Queen, the King and Queen of Norway, the King of Denmark, the Prince of Wales, and many other members of the Royal Family. During the previous night the coffin had rested in the Albert Memorial Chapel, which was filled with wreaths, while others were placed in the cloisters. The Burial Service was read by the Archbishop of Canterbury.



INAUGURATING THE NEW COMMONWEALTH OF THE PHILIPPINES: A GENERAL VIEW OF THE CEREMONY AT THE LEGISLATIVE BUILDING IN MANILA.

The new Commonwealth of the Philippines was inaugurated at Manila on November 15, when the United States Secretary of War, Mr. G. H. Dern, read Mr. Roosevelt's proclamation of the new Constitution, and Señor Manuel Quezon took the oath of office as the first President. The ceremonies took place at the Legislative Building. Among the guests were the Vice-President of the United States, Mr. J. N. Garner, and 43 Members of Congress. (See "Personalities of the Week.")



SIGNOR MUSSOLINI (IN THE TRIBUNE—TO LEFT OF THE PRESIDENT'S CHAIR) READING A RESTRAINED SPEECH IN THE ITALIAN CHAMBER ON THE SANCTIONS SITUATION.

On December 7 Signor Mussolini addressed the Italian Chamber in an unusually restrained speech, read calmly from a prepared text. Referring to Sir Samuel Hoare's speech of the previous day, in the House of Commons, he said: "We note that the Foreign Office desires a strong Italy with a strong Government, such as is the Fascist Government. . . . For fourteen years we have been working to this end. . . . Italy cannot be strong in Europe, as Sir Samuel Hoare desires and

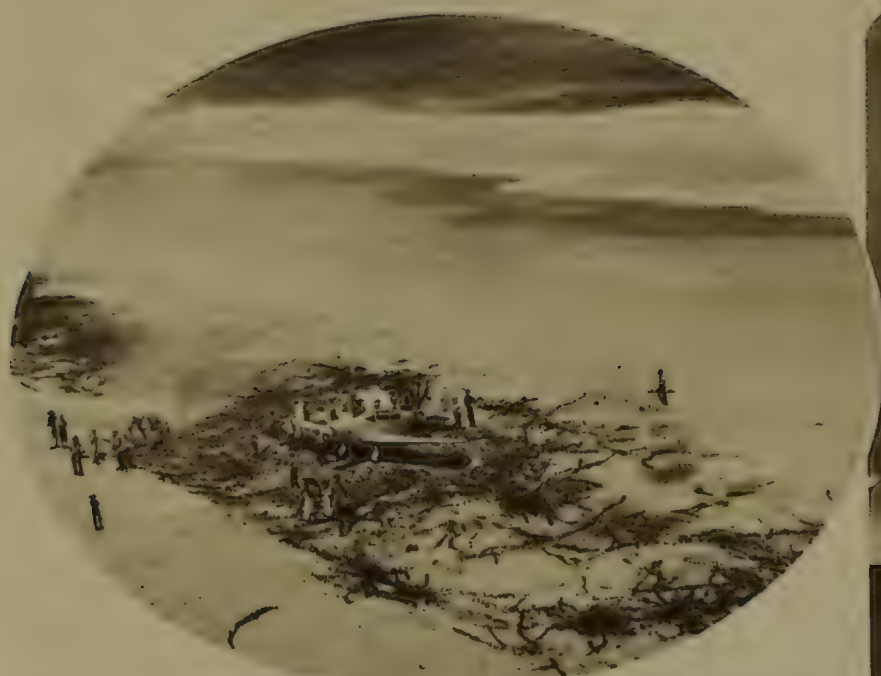


ITALIAN WAR WIDOWS AND MOTHERS AT THE UNKNOWN WARRIOR'S TOMB, ON WHICH THEY SET A WREATH: WOMEN TO WHOM THE DUCE APPEALED.

as we wish, if the problem of the complete security of her colonies in East Africa is not solved. . . . The [suggested] embargo on petrol is such as gravely to prejudice developments of the situation. As I said to the War mothers and widows, it is the moral aspect of sanctions which arouses the anger of the Italian people. . . . Meanwhile, our activity continues, in Italy and in Africa, where our troops will give the Fatherland a deserved and decisive victory."



# THE WORLD OF FLIGHT: RECENT EVENTS OF MOMENT IN AVIATION.



AN INCIDENT AFTER THE FIRST WOMAN-PILOT'S CROSSING OF THE SOUTH ATLANTIC: MISS JEAN BATTEN'S DAMAGED AEROPLANE ON ARARUAMA BEACH, BRAZIL.

As recorded in our issue of November 23, Miss Jean Batten, the New Zealand airwoman, left Lympne on November 11 and arrived at Port Natal, Brazil, on the 13th, becoming the first woman to fly (as pilot) across the South Atlantic. On November 14 she left Port Natal for Rio de Janeiro, but had to land, through petrol shortage, at Araruama, damaging her machine. The President of Brazil afterwards decorated her with the Order of the Southern Cross.



IN MEMORY OF TWO FAMOUS AMERICANS KILLED IN AN AIR CRASH: THE WILEY POST AND WILL ROGERS AVIATION BEACON RECENTLY PLACED ON A NEW YORK BRIDGE.

To commemorate Mr. Wiley Post, the Oklahoma air pilot who twice flew round the world, and Mr. Will Rogers, the famous comedian, killed together in an air crash in Alaska last August, a new airways beacon light was recently placed on top of the tower of the George Washington Bridge at New York, at the Manhattan end. The above photograph was taken just after the beacon had been dedicated and lit for the first time.



A BELGIAN AIR LINER CRASHES IN KENT, ALL ITS ELEVEN OCCUPANTS BEING KILLED: WRECKAGE, INCLUDING THE TAIL OF THE MACHINE, NEAR TATSFIELD.



THE FIRST ENGLAND-TO-FRANCE CROSS-CHANNEL FLIGHT IN A "FLYING FLEA": MR. S. V. APPLEBY LEAVING THE ENGLISH COAST IN HIS SELF-BUILT MACHINE. Mr. S. V. Appleby crossed the Channel on December 5 in his "Flying Flea," which he built at Heston. It has an adaptation of the four-cylinder Ford engine for small aircraft. Mr. Appleby left Lympne at 12.55 and landed at St. Inglevert, near Calais, at 1.30. This was the first cross-Channel flight from England to France in a "Flying Flea." Only one other has flown the Straits—the French machine in which M. Henri Mignet crossed from France last summer.



A WELL-KNOWN AERO-ENGINE AND TANK DESIGNER AMONG THE PASSENGERS KILLED: THE LATE SIR JOHN CARDEN, BT., PILOTING AN AEROPLANE.



THE PILOT OF THE AEROPLANE—AN ITALIAN-MADE MACHINE OF BELGIAN AIR SERVICES: THE LATE CAPTAIN JEAN SCHOONBROODT.

On December 10, at about 5 p.m., a Belgian air liner bound from Brussels to Croydon crashed close to a house near Tatsfield, Kent, and all on board—seven passengers (including two women) and the crew of four—were instantly killed. Among the passengers killed was Sir John Valentine Carden, sixth Baronet of a creation dating from 1787, and head of the Irish branch of an old Cheshire family. He was a distinguished engineer, technical expert to Vickers-Armstrong, and founder of Carden Aero Engines. He had co-operated with M. Henri Mignet, pioneer of the "Flying Flea," by adapting for it a 10-h.p. Ford car engine, which became known as the "Carden." One was fitted in the "Flying Flea" (illustrated on this page) in which Mr. S. V. Appleby (Sir John's manager) recently flew the Channel. Sir John was also well known as a designer of tanks for the Army. It was on business connected with Vickers tanks that he had been visiting Brussels.



## ARTISTIC ITEMS OF INTEREST: NEWS OF THE WEEK IN PICTURES.



THE PROPOSAL TO RECONSTRUCT WANDSWORTH BRIDGE: THE NEW DESIGN PREPARED BY THE CHIEF ENGINEER TO THE L.C.C.—A STEEL BRIDGE, OF THE THREE-SPAN CANTILEVER TYPE, WITH GRANITE-FACED PIERS AND ABUTMENTS.

Included in the agenda paper of the London County Council for December 10 was a report of the Highways Committee recommending the reconstruction of Wandsworth Bridge. For some time there has been general agreement that the bridge should be reconstructed. Loads crossing it are restricted to five tons, omnibuses may not use it, and the speed of all vehicles is limited to ten miles an hour. The present bridge is of the continuous lattice girder type and is supported on four pairs of wrought

iron cylinders. It is thirty feet in width, with a carriage-way only eighteen feet wide. The scheme submitted to the Council provides for a new bridge sixty feet wide, with a carriage-way forty feet wide. In the design a severe simplicity of treatment has been achieved, with low curved lines in keeping with the flatness of the neighbouring river-banks. The total net cost of the scheme is estimated at £492,500. The work would probably take about three years to complete.



THE TWO HUNDRED AND FIFTIETH MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A CHÜN FLOWER-POT OF THE SUNG DYNASTY.

This is the two hundred and fiftieth object to be shown as the Masterpiece of the Week by the Victoria and Albert Museum. It is an outstanding example of the ware known as *Chün yao* made at Chün Chou during the Sung dynasty (960-1279 A.D.). It is covered with a rich dappled purple glaze of a deep and even tone. Glazes vary very much on *Chün yao*, and varieties have been listed by the Chinese under such names as rose-purple, cherry apple red, plum bloom, and sky blue.



A BUST OF THE LATE QUEEN ASTRID FLOODLIT BESIDE A LAKE: A BELGIAN MEMORIAL TO THE YOUNG QUEEN WHO LOST HER LIFE SO TRAGICALLY LAST AUGUST.

A correspondent informs us that the first bust of the late Queen Astrid of the Belgians to be inaugurated since her tragic death in a motoring accident last August has been erected at Maurages, where it stands, surrounded by flowers, beside a lake in a garden. On the day of its inauguration the bust was floodlit in the evening, and the name "Astrid" that surmounts it was set up in bright lights. It will be recalled that the Queen was the daughter of Prince Charles, the brother of the King of Sweden, and that she married the heir to the Belgian throne in 1926.



SOLD FOR £1300: "UN CARMÉ"—A DRAWING IN BLACK, RED, AND WHITE CHALK BY ANTOINE WATTEAU. 13½ in. by 9½ in.

These drawings by Antoine Watteau (1684-1721) fetched remarkably high prices when sold at Sotheby's the other day. They were included in the collection of about a hundred drawings and paintings, chiefly of the eighteenth-century French and Italian schools, formed by the French collector, M. Adrien Fauchier-Magnan, of Neuilly-sur-Seine. The whole collection realised £30,167—a result which exceeded the most sanguine expectations. Thirteen examples of Watteau's draughtsmanship between them

SOLD FOR £1400: A SHEET OF STUDIES IN BLACK, RED, AND WHITE CHALK BY ANTOINE WATTEAU. 10½ in. by 9 in.

contributed £6657 to the day's total. The three shown here fetched the highest prices; and, of the others, £820 was given for "Femme Accroupie," £700 for three studies of soldiers in red chalk, and £620 for a sheet of studies of male hands. M. Fauchier-Magnan said afterwards that he had chosen London rather than Paris as the place of the sale partly because auction charges here were so much lower than in France.—[Reproduced by Courtesy of Messrs. Sotheby and Co.]

SOLD FOR £1300: A FAUN—A DRAWING IN BLACK, RED, AND WHITE CHALK BY ANTOINE WATTEAU. 11½ in. by 8½ in.



## BRONZES BEQUEATHED TO THE COUNTRY: SIVA, HIS CONSORT AND SAINTS.

THE India Museum (Victoria and Albert) has received these bronzes, among other objects of great importance, as a bequest from the late Lord Ampthill, G.C.S.I., G.C.I.E., who was Governor of Madras from 1899 to 1906. The figures are cast by the *cire-perdue* process. They are probably of the late tenth or early eleventh century, and were found buried near a temple in the Tinnevely District, Madras. Chief among them is the figure of Siva Nataraja (Lord

[Continued opposite.

of the Dance). Siva is, for his worshippers, the Supreme Informing Reality in all things. In this manifestation of him as the Cosmic Dancer, the universe is his theatre and he himself both actor and audience, his dance being evolution. In his upper hands he carries the symbols of Creation and of Destruction, while his lower hands are posed in the gesture of Protection and Assurance. In his head-dress are a crescent moon, a human skull, cobras and flowers.

[Continued in centre.



THE CHILD SAINT SAMBHANDHA IN BRONZE: ONE OF THE MANY SIVA SAINTS, PROMINENT IN THE RELIGIOUS HISTORY OF SOUTHERN INDIA.

In his right ear is a man's earring, in his left a woman's. Underfoot he crushes the evil dwarf, Apasmara Purusha. This Nataraja must be placed among the very best renderings known, challenging comparison with the magnificent examples in the Madras and Colombo Museums and the Museum of Fine Arts in Boston; and it is thought, indeed, by many to be the finest in existence.



A BRONZE FIGURE OF PARVATI, SIVA'S CONSORT: THE GODDESS STANDING ON THE LOTUS; HER BODY BENT THIRCE IN THE CHARACTERISTIC POSTURE.



THE SIVA SAINT AND REVIVALIST, SUNDARA MURTI SWAMI: A BRONZE FOUND IN THE TINNEVELLY DISTRICT OF MADRAS PRESIDENCY.



SIVA NATARAJA DANCES HIS COSMIC DANCE: A FIGURE IN BRONZE, OF EXTRAORDINARY GRACE AND STRENGTH; SHOWING HIM FOUR-ARMED, ENCIRCLED BY THE FLAMING NIMBUS OF THE MANIFESTED UNIVERSE.



A BACK VIEW OF THE SIVA NATARAJA (LORD OF THE DANCE): THE GOD CARRYING IN HIS UPPER HANDS THE SYMBOLS OF CREATION (A DRUM) AND OF DESTRUCTION (FIRE); AND WEARING A MAN'S AND A WOMAN'S EARRING.





## A PAGE FOR COLLECTORS. THE CHINESE EXHIBITION: THE MARCH OF EXPERIMENT.

By FRANK DAVIS.

fine greenish ware which is one of the several triumphs of the Sung period. I ask myself what innumerable experiments must have been made before this, and other types, were brought to perfection? We see a few choice specimens beautifully arranged at Burlington

shades of green to grey; the most entirely satisfying from an artistic point of view is perhaps the green colour resembling jade. . . . But whatever may be the precise colour tone, the glaze has a softness of texture and an absence of the glossiness which characterises the later produc-

tions. Judged by monetary values, the blue tone is the most sought after, and this was no doubt produced by adding a trace of cobalt to the glaze before its application and the firing of the piece. The green tones were undoubtedly obtained by adding ferruginous clay to the glaze before it was applied to the body; though the presence of iron in the paste itself (as evidenced by the redness caused by its exposure to the heat of the kiln) might have assisted in producing the green colour."

How painfully acquired must have been the knowledge which brought this technique to perfection!—and how perfect that technique became is illustrated by this well-known story, quoted by many writers

in connection with Ting ware. The famous potter Chou Tan-Ch'uan called on T'ang, the President of the Sacrifices, and asked permission to examine an ancient tripod of Ting porcelain which was one of the gems of his collection. "With his hand he took the exact measurement of the vessel; then he made an impression of the patterns on the tripod with some paper which he had hidden in his sleeve. Six months later he returned and paid a second visit to T'ang. Taking from his sleeve a tripod he said: 'Your Excellency owns a tripod censer of white Ting porcelain. Here is its fellow, which belongs to me.' T'ang was astounded. He compared it with the old tripod and could find no difference. He tried its feet against those of his own vessel and exchanged the covers, and found that it matched with perfect precision. T'ang thereupon asked whence came this wonderful specimen. 'Some time ago,' replied Chou, 'I asked your leave to examine your tripod at leisure. I then took all its measurements with my hand. I assure you that this is a copy of yours, and that I would not deceive you in the matter.'"

So the President bought the tripod for forty ounces of silver and placed it in his collection with the original—and in due coursesold Chou's copy to another ardent collector for one thousand ounces of silver!

This happened in the reign of Wan-li, of the Ming dynasty; and one asks oneself immediately whether we can really be more certain of the exact character of a presumably Sung piece than the Ming connoisseur who was so pleased with a copy of his own time. But this is rather wandering from the main point—I do ask visitors to Burlington House, while they enjoy this display of delicious form and colour, to give a thought to those toiling generations who so slowly and painfully, by thousands of experiments, brought such an art to perfection.

It can, I presume, be taken for granted that the vast majority of those who visit Burlington House during the next three months will not be greatly concerned with the minutiae of criticism. They will not, for example, puzzle their heads over the question of whether a certain vase of Ting ware (that lovely creamy-white ware generally catalogued quite definitely as Sung) is actually Sung, or an imitation of a century or so later. To come to a decision upon such a point requires great experience and a specialised enthusiasm. I even venture to suggest that this sort of enquiry, much favoured by collectors, does little real service to art, because it directs the attention of would-be students into too narrow a groove: such minor disputations are fascinating, but they remain minor, and will be scrupulously avoided in this series of articles, which are designed to give as wide a survey as possible of the enormous stretch of time which the Exhibition illustrates so eloquently.

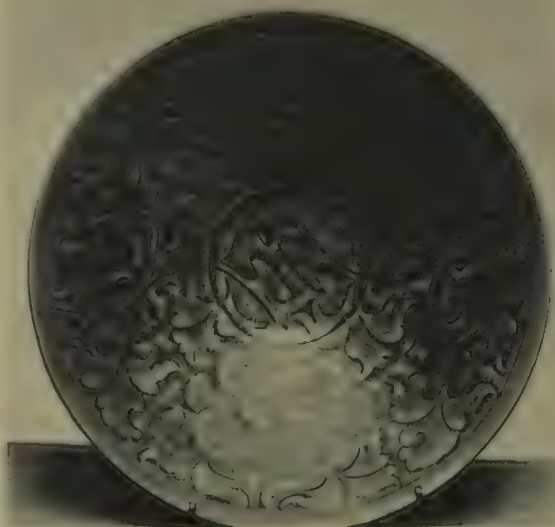
The underlying continuity of artistic expression throughout these three thousand years is so obvious to the casual visitor that he is liable to accept it as nothing out of the ordinary: indeed, in one sense it is a natural evolution enough. Here is a people, very definitely of a single original culture, and endowed with an amazing power of absorption (for foreign influences are rapidly acclimatised at every stage of the national history), evolving from century to century remarkable art forms, all based upon what has gone before: wild conquerors are civilised; religions are readjusted to Chinese conditions; the pattern of what makes life worth living remains much the same. We don't think that odd until we turn our thoughts to the last three thousand years of Europe, with its diversity of aim, its infinite variety of religion and philosophy. One can almost say there are no Dark Ages in Chinese history. This does not mean we know what went on in every century—far from it. But it does mean that successive floods of comparative barbarism from the North did not, as in Europe, overwhelm a thousand years of culture in complete ruin. All the time technical ability and artistic vision rose from the ashes of the past with unimpaired vitality.

With this really extraordinary homogeneity in mind, I venture to point out another circumstance which is not quite so obvious. Let me put it this way—as a question to myself. I can't supply the answer—and indeed I don't think an answer is required—but at least the question opens up formidable possibilities to the imagination. The text-books all tell us about the various kinds of celadon, the



TING PORCELAIN OF THE SUNG DYNASTY (960-1279 A.D.): (LEFT) A LOBED PLATE, THE INSIDE INCISED WITH PEONY SPRAYS UNDER A FINE CREAM-COLOURED GLAZE; AND (RIGHT) A LARGE PLATE, INCISED WITH LOTUS SPRAYS UNDER A CREAM-COLOURED GLAZE. Diams.  $7\frac{1}{2}$  in. and  $9\frac{1}{2}$  in.

All reproductions from pieces exhibited by Messrs. John Sparks, of 128, Mount Street, W.1, in conjunction with Messrs. C. T. Loo, of Paris.



A NORTHERN CHINESE SUNG BOWL WITH SLOPING SIDES; FINELY INCISED ON THE INSIDE WITH A PEONY SCROLL DESIGN UNDER AN OLIVE-GREEN CELADON GLAZE. Diam. 9 in.

House—a few out of the thousands that were made during several generations. The coarser variety made for export has been fairly familiar in the Near East and Europe for many years. (For example, Archbishop Warham bequeathed his celadon cup to New College, Oxford, in 1530.) We put celadons tidily away in our minds, but are inclined to forget the romance which surely attended their making—the perpetual, the laborious experimentation, the continuous disappointments, and then finally the almost certain accidental discovery.

Here I must quote Mr. A. L. Hetherington's work, "The Early Ceramic Wares of China:" "The glaze on Sung specimens varies in colour from a pale blue through



A SUPERB EXAMPLE OF SUNG CELADON WARE: A LARGE PEAR-SHAPED VASE WITH SLENDER NECK, SLIGHTLY FLARING AT THE TOP; COVERED WITH A CELADON GREEN GLAZE—FROM LUNG-CH'UAN. 12 in. high.



A SUNG CELADON VASE FROM LUNG-CH'UAN; WITH A PEAR-SHAPED BODY AND WIDE NECK, AND HAVING TWO LOOP HANDLES WITH FIXED RINGS—COVERED WITH A CELADON GREEN GLAZE. 11½ in. high.



# REALITY IN TRAVEL

**A**N eminent psychologist declared recently that unless the mental health of the next generation is superior to that of this generation civilization will resolve itself into an elaborate and unceasing escape from reality. Modern life, he added, is replete with opportunities for escape—from chewing gum to morphia, from dancing to ocean cruises.

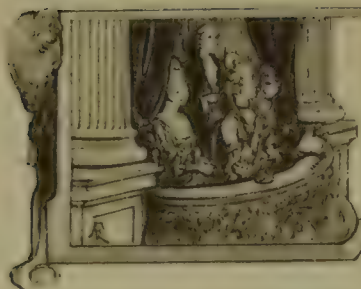
We may well consider this in its bearing on our holiday and travel habits. Do the idle or merely glamorous phases of travel, the holiday abandoned wholly to pleasure, suffice? A discerning consensus would, we think, answer "No"!

"Reality Tours" to South Africa, during this Winter, are therefore planned to provide leisure, enjoyment and rest, in a sunshine environment, and also to bring the traveller into contact with the peoples and places, wonders and beauty, resources and problems and, not least, the vast romance and inspiration of Africa which are living realities stirring into splendid activity.

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# The World of the Kinema.

By MICHAEL ORME.



## "SCROOGE."

WITH the festive season close at hand, the annual and frenzied hunt for that most elusive quarry, the Suitable Christmas Gift, well under weigh, and post-office counters cluttered up with brown-paper parcels, it is very right and proper that the first Christmas Carol to sound in our ears should be borrowed from the immortal pages of Charles Dickens. For between the covers of his "ghostly little book," as the great Victorian writer described "A Christmas Carol," the true spirit of Christmas, with its message of good will to all men and peace upon earth, is evoked by the genius of a mind whose all-embracing humanity defies the changing times. An hour or so in the company of Dickens seems to me no ill preparation for the warmth and kindness that should kindle friendly fires where all too often convention and duty spread their ashes. Yet how many of us have the leisure to take our Dickens from the bookshelf or to recapture the sentiment of an era less complicated and less difficult than our own? And even granted the leisure, I doubt whether the younger generation would include "A Christmas Carol" amongst their holiday fiction, any more than one of those obsolete, plush-covered family albums that have been cast into limbo long ago. But as a screen entertainment? Ah, *voilà une autre paire de manches.*

Viewed, therefore, merely from the point of view of what the trade would call a "seasonable offering," the new picture from the Twickenham Film Studios is happily conceived. "Scrooge," as the film version of "A Christmas Carol" is called, was first presented at the Plaza, but is to be generally released just after Christmas, and I commend it to all in search of dramatic fare to supplement their turkey and plum-pudding. For "Scrooge" is a fine picture to which a hearty welcome should be extended—the more so since it comes from one of our smaller studios. The difficulty of bringing Dickens to the screen in a form acceptable to modern tastes yet with complete fidelity to his creations and his period, has been amply proved in the past.

The American picture, "David Copperfield," dwells in the mind as the most successful and, indeed, very impressive adaptation of the English novelist's work to the exigencies of the screen. But here was a much larger canvas, an opportunity for several star portrayals, and a subject at once more actual and richer in action than is the case in "Scrooge." The English director, Mr. Henry Edwards, had, I contend, a far more delicate task to tackle in translating the sentimental and the supernatural phantasy of "A Christmas Carol" into screen terms. He has succeeded, not by shirking the sentiment nor by minimising the supernatural, but by bringing both elements into unity in realising the simple and human purpose of the story. In this he has had the invaluable support of Sir Seymour Hicks, whose famous stage characterisation lives again on the screen. His Scrooge is a superb study of the old skinflint who suffers, after a night of ghostly visitation, a complete change of heart. Every detail is keenly observed and touched-in with masterly precision. He is Dickensian in the true sense of the word, and loyal to the vivid pigments with which the novelist painted those fadeless portraits that can so easily appear to be over life-size in dramatisation.

Yet if Scrooge is the prototype of all that is churlish, miserly, and kill-joy, he is none the less a character, and in the hands of Sir Seymour Hicks convincing in his spite, his pathos, and his final metamorphosis. Youth comes

as easily to the call of this great actor as old age, and in the vision of Christmas Past, a smooth and easy suggestion of the hard-hearted young materialist stands in admirable contrast to the slovenly old miser of his later days. Scrooge dominates the picture, as he should, but he is by no means its only source of enjoyment. There is, for instance, Mr. Donald Calthrop's Bob Cratchit, that browbeaten little clerk who has no rancour in his meek and plucky soul. Mr. Calthrop's gentle portrayal of the part is a gem, and the atmosphere of his household, where Miss Barbara Everest rules her brood with a lenient rod, and Tiny Tim

might have been spared the glimpse of Tiny Tim's dead body), but these are easily condoned in a picture that embodies "the Ghost of an Idea" (to quote its author once again) so pleasantly, so tenderly, and with so much good cheer.

## "BROADWAY MELODY OF 1936."

After an interval of some six years or so, Metro-Goldwyn-Mayer have once more picked up the melody—or at least its overtones and its rhythm—of the great White Way in "Broadway Melody of 1936," which first inspired a similar revue of talent in 1929. The new picture, a sequel only in its light-hearted intention, was a box-office hit in America, and if the enthusiasm of a house packed by the philanthropic and the curious at a Midnight Première at the Empire in aid of the National Advertising Benevolent Society can be accepted as a criterion, it is likely to enjoy a similar popularity in England. Now, this big song-and-dance entertainment is neither more elaborately spectacular nor more original in story-value than any of the large-scale "musicals" that Hollywood has sent us. The string on which the glittering beads of its various "turns" are threaded is nothing stronger or newer than the dear old legend of the nice little girl from

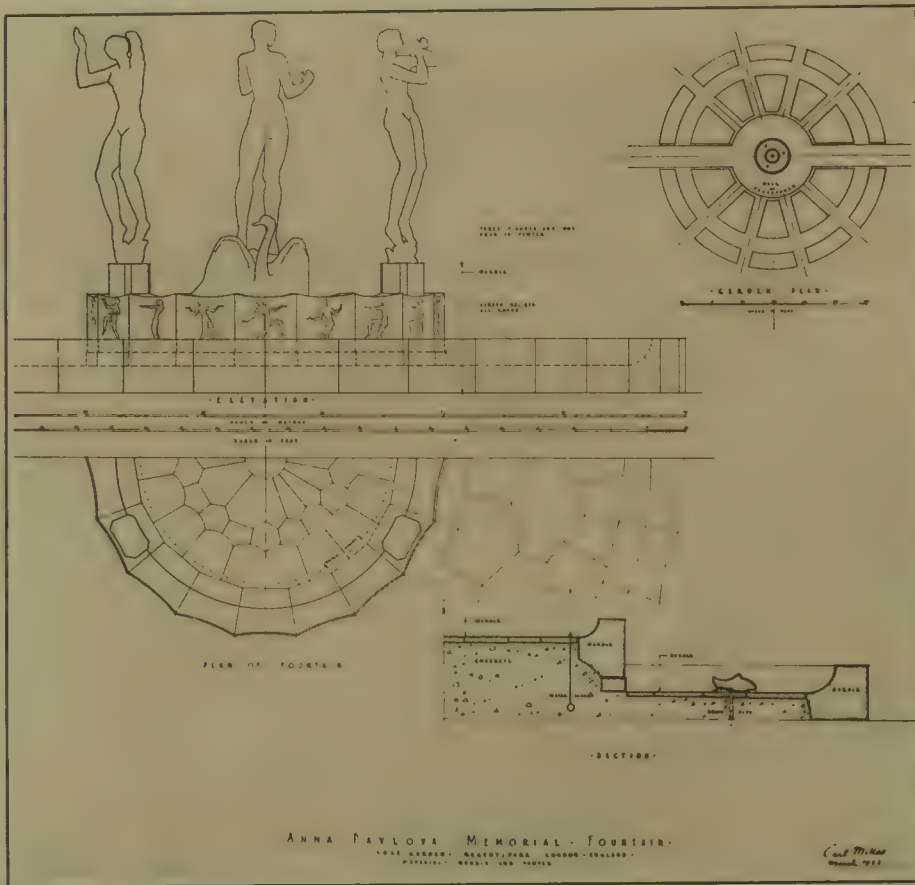
'way back home who comes to conquer Broadway, meets with deaf ears—including those of her old playmate, now a theatrical manager—and finally leaps into the limelight as a Parisian artiste, the offspring, actually, of an enterprising newspaper columnist's inventive brain.

If that be the sum total of Broadway's back-stage history, then have we been thoroughly coached in it years ago. No; it is not in its subject that the freshness and buoyancy of this merry entertainment lies, but rather in its stars and in their handling by the director, Mr. Roy del Ruth. He has brought three new personalities to the fore—and found room into the bargain for an eccentric humorist—with such keen perception of their individual powers that each is shown up to the very best advantage. Herein the picture is a lesson in star-making. There is, first of all, Miss Eleanor Powell, who came to Hollywood to tap-dance and remained to play the lead in "Broadway Melody of 1936." A tall, slender girl of tranquil charm rather than conventional beauty, she does not betray the dancer in every fibre of her being, as does, for instance, Mr. Fred Astaire. She keeps her many talents in neat compartments, and is therefore ideally cast as the modest and unrecognised aspirant for stage fame. She springs surprises on us with a sweet, true singing voice, a turn for mimicry, and the electric thrill of her whirlwind tap-dancing. She floats like a woodland nymph through a ballet measure in a fairy glade whose trees drip pearls into a magic pond, and she comes back to earth a sincere and delightfully sane young woman.

She finds romance personified in Mr. Robert Taylor, a young actor who has been gradually groomed into a handsome *jeune premier* with a nice sense of humour. To whip these two pleasant-young people into decisive action, there is Mr. Jack Benny, well known throughout the States as a radio comedian, but a recent recruit in films. His is a new version of the "go-getter" newspaper man. And finally there is Mr. Robert Wildhack, whose speciality is snoring! His lectures on this gentle art, with sonorous illustrations, are indescribably funny, and punctuate this swift-moving, well-constructed medley with salvos of well-earned laughter.



THE ANNA PAVLOVA MEMORIAL FOUNTAIN WHICH IT IS PLANNED TO ERECT IN THE ROSE GARDEN AT REGENT'S PARK; WITH THE FUNDS DERIVED FROM THE SHOWING OF THE FILM "ANNA PAVLOVA—HER ART AND LIFE": THE ORIGINAL SKETCH FOR THE MEMORIAL, BY CARL MILLES, THE SCULPTOR WHO WILL CARRY IT OUT.



DETAILS OF THE ANNA PAVLOVA MEMORIAL FOUNTAIN WHICH IT IS PROPOSED TO ERECT IN REGENT'S PARK: THE FEMALE FIGURES AND THE SWAN, WHICH ARE TO BE IN PEWTER, ON A MARBLE BASE; AND (ABOVE RIGHT) THE LAY-OUT OF THE GARDEN.

It is proposed to erect a memorial to Pavlova, the great ballerina, in the Rose Garden in Regent's Park. Designs for it are reproduced on this page. The funds for erecting the memorial will be derived from the showing of the film of Pavlova's life which has been made at the British International Studios at Elstree. Simultaneous premières have been arranged for the film in London, Paris, and New York on January 23, the fifth anniversary of Pavlova's death. The bulk of the film will be taken up with showing Pavlova in eleven complete dances and four complete ballets, including the famous "Dying Swan" and "Spotlight" dances. They were made in Hollywood shortly before Pavlova's death, at the instigation of Mary Pickford. M. Victor Dandré, Pavlova's husband and business manager, is supervising the production. The designs for the memorial are by Carl Milles, the famous Swedish sculptor. The figures and the swan will be executed in pewter, with a base of white veined marble.

(Master Philip Frost) sings his little hymn most touchingly, if a trifle out of tune, is as cosy and as natural as in any humble homestead of to-day.

Mr. Henry Edwards has steered his ship very dexterously between the rocks that beset the course of the Dickens dramatiser. There are, indeed, some minor lapses (we



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## BOOKS OF THE DAY.

(Continued from Page 1090.)

Of story-books for little people midway between the nursery and the boarding-school there is no lack. One of the best among them recounts fresh experiences of a now classic personage, namely, "MARY POPPINS COMES BACK." By P. L. Travers. Illustrated by Mary Shepard (Lovat Dickson and Thompson; 5s.). Children who last year enjoyed "Mary Poppins," by the same collaborators, will revel in her new adventures, and, as before, in the clever drawings by a famous *Punch* artist's daughter. From the land of the Brothers Grimm comes a book with charming coloured drawings of the Struwwelpeter type—"THE GRATEFUL SPARROW AND OTHER TALES." Taken from the German by Angela Thirkell. Illustrated in Colour by Ludwig Richter (Hamish Hamilton; 5s.). The folklore of our own island is represented by four companion volumes, well pictured in colour and line, published at 5s. each by Messrs. Philip Allan and Co., Ltd., namely, "THE ENGLISH FAIRY-BOOK." By Ernest Rhys. Illustrated by Frederic C. Witney; "THE SCOTTISH FAIRY-BOOK." By Elizabeth W. Grierson. Illustrated by Morris Meredith Williams; "THE WELSH FAIRY-BOOK." By W. Jenkyn-Thomas. Illustrated by Willy Pogany; "THE IRISH FAIRY-BOOK." By Alfred Perceval Graves. Illustrated by George Denham.

Among modern and original tales of fantasy and faery, as distinct from the antique, two attractive examples are "THE UNTIDY GNOME." By Stella Gibbons. Illustrated by William Townsend (Longmans; 7s. 6d.), and "THE TURF-CUTTER'S DONKEY GOES VISITING." The Story of an Island Holiday. By Patricia Lynch. Illustrated by George Altendorf (Dent; 5s.). The comic vein is fruitfully exploited in "TALES OF SIR BENJAMIN BULBOUS, BART." By Olive Dehn. Pictures by Harry Rountree (Blackwell; 5s.). A character not unknown both in print and on the wireless reappears in "MARY PLAIN IN TOWN." By Gwynedd Rae. Illustrated by Irene Williamson (Cobden-Sanderson; 3s. 6d.). Photography combined with dressing-up in suitable settings has been applied with fascinating effect to the illustration of two books for small children—"OUR OWN MOTHER GOOSE." By Carol M. Reid (Hutchinson; 5s.);

and likewise "JANNIFER JANE AND HER DOLLS." By Anne Lamplugh (*Country Life*; 3s. 6d.), a camera story of a doll's tea-party. Among little readers of like age, two sure winners will be "TUCK'S ANNUAL," and "FATHER TUCK'S ANNUAL FOR LITTLE PEOPLE" (Raphael Tuck; 3s. 6d. each).

Finally, here is a little mixed bag of books for boys and girls who have put away ultra-childish things. Those who are broadcast "fans" will be thrilled by "THE CHILDREN'S HOUR ANNUAL." Edited by "Uncle Mac" of the B.B.C. (Derek McCulloch). Abundantly Illustrated (Hutchinson; 6s.); and by a book explaining simply the miracle of radio—"HOW WIRELESS CAME." By John Langdon-Davies. Illustrated (Routledge; 6s.). The long adventure story in a single volume recurs in five more examples of varied *motif* and setting—namely, "KNIGHT OF THE AIR." By Malcolm Taylor; and "THE BOY KING." By Adrian Alington (Blackwell; 3s. 6d. each). "SANDY." By I. A. Shead; and a story for girls, "TWO ON THEIR OWN." By E. M. de Foubert (Hutchinson; 3s. 6d. each). Lastly, we have the real adventures, self-told, of a little girl who spent a year at sea, namely, "LIS SAILS THE ATLANTIC." By Lis Andersen. Introduction by Eleanor Graham (Routledge; 6s.). Is the author any relation to Hans of that ilk? C. E. B.

In "The Riviera Revisited," Charles Graves enumerates, in his own amusing way, the delights of wintering in the South of France. The author is in no two minds about the pleasures of the table, of sunbathing, and of the roulette and baccarat that are to be found there. In fact, his attitude is frankly epicurean, and he admits that he once made enough at the tables at Juan-les-Pins to pay for his whole holiday! He only adjures all of us who are oppressed by the thought of winter in England to go and do likewise! He describes all the principal resorts along that lovely coast, and treats of golf, speed-boating, surf-riding, and bathing with all the zest of a connoisseur. "The Riviera Revisited" is issued by the P.L.M. Railway (179, Piccadilly), and at the end a number of useful hints are given about the most comfortable ways of getting to the Riviera. It is well worth perusal if you are planning a winter holiday or thinking of going abroad.

## THE WORLD OF MUSIC.

HEIFETZ AT THE PHILHARMONIC.

THE great attraction of the Royal Philharmonic Society's fifth concert this season was the famous violinist Jascha Heifetz, who played the Mozart violin concerto in D major written in 1775, when the composer was nineteen years old. Mr. Heifetz must be tired of having his playing described as flawless, and on this occasion indeed, during the first movement, there were one or two blemishes in his usual perfection which would not have been remarked upon in the playing of almost any other living violinist, but were surprising from him, slight as they were. For the rest, he gave his usual polished, easy, and beautiful performance. Personally, I do not care as much for his playing of Mozart as of Beethoven, Brahms, and Paganini. Mozart's is not only the most difficult of all music to which to do justice in performance, but also it is music that tends to show up very prominently the limitations of the performer. There is something rather empty in Heifetz's renderings of Mozart, in spite of their perfection from a purely fiddler's point of view. Also, on this occasion, Mr. Heifetz was really a little bit too refined, and often allowed his phrases to die away ineffectually in mere virtuous polish. The remainder of the programme consisted of Smetana's delightful tone-poem, "Vltava," a splendid piece of descriptive music; a Concerto Grosso in G by Handel, and Dvořák's Symphony No. 1 in D. Mr. Julius Harrison conducted efficiently, but there is a rather dry, schoolmasterly character in the way he makes the orchestra underline the obvious points in the music, which robs it of its full effect.

A word must be said of the newly discovered Symphony No. 1 in C major by Bizet, of which Sir Hamilton Harty gave the first performance in England at the last London Symphony Orchestra's concert. This beautiful and characteristic work was apparently composed when Bizet was about sixteen and still a student. It is a striking example of the difference between genius and talent, for it strikes the hearer at once as in a class quite different from the symphonies we hear from most fully adult composers nowadays. It was beautifully played, as was the Dvořák Symphony No. 2 in D minor which followed, and it is to be hoped that its success will lead to more of Bizet's instrumental music being performed in London.—W. J. TURNER.

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# FAITH REMOVES MOUNTAINS.

BEING AN APPRECIATION OF

"STEEL OF EMPIRE": By JOHN MURRAY GIBBON.\*

(PUBLISHED BY RICH AND COWAN.)

"ABOVE all, one pyramidal peak, ghost-white as the Throne of the Vision of John, ever lifts itself higher behind us as we flee away. Again and again the road turns in vast spirals as we circle the hills: we thunder through long chasms and pass continually from sun to shadow and from shadow to sun; and other mountains interpose their white heads, their spruce-robed flanks and shoulders between us and that marvellous shape—ever heaping themselves in huger maze behind us. But still, over them all, shines the eternal white peace of that supremest peak." So Lafcadio Hearn wrote in 1890, and the words will recall a vivid picture of Mount Chancellor to anybody who has had the memorable experience of crossing the Rockies by the Canadian Pacific route. In such a scene, the railway engineer needs no interpreter to explain the quality of his achievement; but it needs a volume like this to set forth—and Mr. Gibbon does so lucidly and vigorously—the whole history of will and imagination which lies behind one of the world's greatest transportation systems by land and sea.

As the author explains in his earlier chapters, the Canadian Pacific forms a chapter in the long story of the Quest of the North-West Passage. For centuries men sought, with fantastic hopes of fabulous reward, the route from Europe to Cathay; and it is one of the paradoxes of history that long before the path was made across

not be fully realised until it included extensions across two oceans. This it does to-day, and more; and a glance at the map of C.P.R. routes and connections shows an astonishing system of inter-communication not only between West and East, but throughout the world. All this has happened within living memory.

The first railway was opened in Canada in 1835. Long before this, the fur traders and the two great organisations of the Hudson's Bay Company and the Northwest Company (merged in the Hudson's Bay Company in 1821), had developed a system of communication which, in view of the difficulties, was surprisingly regular and efficient. Roads being primitive, travel was mainly by water. At the beginning of the century "a light canoe, leaving the Pacific, reaches Montreal in a hundred days and one from Montreal to the Pacific in the same space of time, thus performing a journey of many thousand miles without delay, stoppage, or scarcely any repose, in the short period of little more than six months." But the remarkable series of pioneers whom Scotland sent to Canada early perceived that the future of the country was largely bound up with the achievement of coast-to-coast communication. Chief among these very practical dreamers were John A. Macdonald and Donald A. Smith, later Lord Strathcona (it is interesting to be reminded that this empire-

builder, who died in 1914, came to Canada two years after Victoria had ascended the throne). The West had been opened up by a succession of indomitable explorers, and in 1858 British Columbia (so named, personally, by Queen Victoria) came into being. In the East, the Grand Trunk Railway had been incorporated in 1852, and by 1860, largely under the stimulus of intense railway activity in the United States, nearly two thousand miles of track had been laid in Canada. Beginning in 1819, when Captain Alexander Allan's brig *Jean* made the first attempt at a regular passenger service to the St. Lawrence, there had been a corresponding growth in Transatlantic traffic, and the stream of settlers, in areas served by the railways, steadily increased throughout the century.

The problem of the Pacific railway, however, with the huge obstacle of the Selkirk to surmount, was obviously different from any other in Canada, and it might never have been solved had it not been a condition of British Columbia's coming into Confederation in 1867 that an "Intercolonial Railway" should be constructed to connect the Maritime Provinces with Canada. Thus a project which

English investors against the "Canadian Dominion Bubble." The syndicate, however, was fortunate in obtaining the services of a genius of engineering, and a remarkably dynamic personality, in William Cornelius Van Horne, later President of the Company. Van Horne performed prodigies of hustle and efficiency in what Mr. Gibbon describes as "the greatest drive in the history of railway construction": "five thousand men with seventeen hundred teams worked night and day with the driving force of Van Horne behind them."

Every kind of difficulty had to be overcome: strikes, political intrigue, the two rebellions of the half-breed Louis Riel, and—most anxious of all—the repeated threat of complete financial breakdown, for the syndicate soon found itself in urgent need of large Government loans. George Stephen and Donald Smith exhausted their entire private fortunes in satisfying urgent creditors, and ruin seemed inevitable; but again the great personal prestige of Sir John Macdonald came to the rescue, and the enterprise was saved by a Government loan of thirty-five million dollars. In November 1885, Donald Smith drove the last spike of the railway, though it was not until June of the following year that the first through transcontinental train left Montreal.

This, however, was only the beginning. "More than ever it became obvious to Stephen and Van Horne that, without through traffic to and from the Orient, the position of the Canadian Pacific would be precarious." Settlement also was essential, and was procured principally through the untiring efforts of Lord Strathcona. Ocean communication was constantly developed, and when, in 1887, the British Government granted the C.P.R. the Pacific Mail Subsidy, *Punch* hailed the event as the official recognition of the "New North-West Passage." For the next twenty years the history of the C.P.R. belied all Labouchere's gloomy prognostications. Not only did the railway, and its ever-growing connections, lay a highway across the world, but it unlocked a vast granary as well as unsuspected resources which have proved of immense value to

(Continued on page 1114.)



ONE OF THE PRINCIPAL PROMOTERS OF THE CANADIAN PACIFIC RAILWAY, AND THE MAN WHO DROVE THE LAST SPIKE IN THE LINE FROM EAST TO WEST IN 1885: LORD STRATHCONA AND MOUNT ROYAL (DONALD A. SMITH).

The history of the Canadian Pacific, which is so admirably and forcefully told in "Steel of Empire," hinges on the personalities of a group of outstanding men whose foresight and tenacity of purpose carried the undertaking over great difficulties. Such were George Stephen (afterwards Baron Mount Stephen), whose portrait is reproduced on this page, Sir William Cornelius Van Horne, and Lord Strathcona. Lord Strathcona also did fine work in promoting immigration into Canada.

From the Painting by Wyatt Eaton.



THE FIRST STEAM-DRIVEN RAILWAY TRAIN IN CANADA: THE LOCOMOTIVE AND CARRIAGES WHICH RAN FROM LAPRAIRIE TO ST. JOHN ON THE CHAMPLAIN AND ST. LAWRENCE RAILWAY IN 1835.

From "L'Opinion Publique."

North America, China and Japan had been opened to the world, and more wealth was made available in North America itself than ever came from the Orient to the West. Nevertheless, when the transcontinental railway was at last completed, after the innumerable vicissitudes described in this volume, its most vigorous promoter, Lord Mount Stephen, still insisted that the project would

\*"Steel of Empire: The Romantic History of the Canadian Pacific, the North-West Passage of To-day." By John Murray Gibbon. Illustrated. (Rich and Cowan; 21s. net.)



LORD MOUNT STEPHEN (GEORGE STEPHEN): A GREAT PIONEER, AND FIRST PRESIDENT OF THE CANADIAN PACIFIC.

From the Painting by Sir George Reid.



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## NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E. F.R.G.S.

### THE FRENCH RIVIERA.

THERE is no finer winter playground in the world than the Riviera, and certainly none to surpass it in scenic loveliness—that wonderful colour scheme, of blue sea and golden sands, brown rocks and dark-green pines, those glorious gardens where mimosa and bougainvillea, heliotrope and violet, jonquil and jessamine, run riot, those avenues of palms which lend a delicate exotic touch to the scene, those delightful and fragrant groves of orange and lemon, terraces on steep hill-sides, with ever-changing views of coastal scenery, and towering above, the spurs of mountain ranges, leading up to lofty heights, that are strongly defined in the still, clear air and brilliant sunshine.

The mountains shelter this charming region from cold northerly winds, and the rainfall is exceedingly light, whilst the sun gives it a genial temperature. Man has completed the work thus begun by Nature by providing the Riviera with a number of resorts which, for beauty of situation, facilities for sport and amusement, and accommodation, are unsurpassed. The choice of these resorts is a very wide one: among the larger ones are Hyères, St. Raphael, Cannes, Juan-les-Pins, Nice, Mentone, and Monte Carlo: smaller ones are Grasse, Cap d'Antibes, Sainte Maxime, Beaulieu, Bandol, Villefranche, Agay, and Le



BASKING IN SUNSHINE: NICE—A GENERAL VIEW SHOWING THE SEA-FRONT AND THE PROMENADE WITH ITS FINE PALMS; AND A MOTOR-RACING EVENT IN PROGRESS.

*Photograph by Gullotta, Nice.*

Rayol; but the queen of them all, without a doubt, is Monte Carlo. It has a lure and fascination that one feels nowhere else. The smartness of its society, the sumptuousness of its sport, the high standard of its entertainments, and the glamour of its world-famed Casino combine to place it in a rank of its own.

Nice has its quaint old quarter, with dark, steep, and narrow streets, its historic old Château, and other interesting memorials of its stirring past. It has, too, its delightful suburb, Cimiez; a magnificent modern promenade; and a splendid Casino—the Palais de la Méditerranée. At the same time the snow-fields of the Alps are within easy reach for those who wish to combine Riviera sunshine with winter sport. Cannes has its famous Boulevard de la Croisette, its Casino, and its typically Provençal old town—Le Suquet—and, near by, the romantic Iles des Lérins. Menton means the beauty of Garavan, and Cap Martin, the Promenade du Midi, and vast lemon groves. The contrast between its handsome Casino and the almost mediæval appearance of some of the streets which rise in tiers about the hill which is crowned by the Cathedral of St. Michel, is amazing. Hyères stands for broad, palm-lined avenues, and



WINTER ON THE FRENCH RIVIERA: MONTE CARLO SEEN FROM THE MONACO SIDE OF THE HARBOUR.

charming rural scenery, and it has, too, its picturesque Hill of Castéon; whilst seawards there are the Iles d'Or. St. Raphael is modern and very charming.

Winter-time on the Riviera is a great time for sportsmen and sportswomen. You can play golf at Monte Carlo, Nice, Mentone, Cannes, Hyères, St. Raphael, and Juan-les-Pins—the Monte Carlo course up at Mont Agel has the most glorious views. Nice and Cannes have race-courses, with winter meetings, tennis flourishes in all the resorts, there are yachting regattas at Monte Carlo, Mentone, Nice, Cannes, and Juan-les-Pins; Monte Carlo holds its world-famous motor rally in January, when cars from all over Europe converge upon it in the thousand-mile reliability race, and at Cannes, at Mandelieu, there are excellent polo grounds, where matches of an international character are played during the season. For motorists there are delightful excursions along the well-surfaced Corniche and other roads, by the coast; and for all there are the Battles of Flowers and Floral Fêtes of Carnival time. It is worth noting that hotel prices on the Riviera are still on the downward trend, while special thirty-day return tickets are available from London (on Mondays and Saturdays) at about a single fare and a third, carrying a reduction of 25 per cent., first and second class, on wagons-lits and Pullman supplements in France, if purchased in this country before departure. Moreover, some express trains to the Riviera do the journey from Paris in just over twelve hours.



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## OUTSTANDING EVENTS DURING THE WINTER SPORTS SEASON IN AUSTRIA 1935/36

**Vienna:** International ice hockey matches (December and January)

**Badgastein** (province of Salzburg): Toboggan and ski races (January)

**Seefeld (Tyrol):** International ski-jumping and slalom races. International skating competition (February 17th to 19th)

**Innsbruck (Tyrol):** F.I.S. races 1936. Downhill and slalom races of the Fédération Internationale de Ski. Ice hockey matches, figure skating competitions, curling, etc., will take place in connection with these races (February 21st and 22nd)

**Semmering** (1½ hours from Vienna by rail): International bob races (February 22nd and 23rd). International ski-jumping for the Zimdin Cup (March 1st)

**Klagenfurt (Carinthia):** International ski-jumping (February 23rd)

**Kitzbuehel (Tyrol):** International ski-jumping (February 25th)

**Lech on the Arlberg (Vorarlberg):** Madloch downhill races (Feb. 29th)

**St. Christoph on the Arlberg (Tyrol):** May ski-races (May 3rd)

**Heiligenblut (Carinthia):** International Glockner ski-races (May 31st)

## SOCIAL EVENTS IN VIENNA

Opera Ball (January 25th)

International Bridge tournament of the Austrian Bridge League (to be held in Vienna and Semmering) (January 25th to February 3rd)

Ball of the City of Vienna (February 6th)

Numerous Hunt Balls, Carnivals and Masked Balls, Artists' Balls and pageants at which national dress is worn (January and February)

Vienna Spring Fair (March 8th to 14th)

Ask for details from the leading tourist agencies, and from the Austrian State Travel Bureau, 159a, Regent Street, London, W.1.  
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# FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

## "STABILISATION" AND ITS DIFFICULTIES.

TO most people, the chief difficulty about stabilisation is to know what tiresome folk who use the word are talking about.

What do they want to stabilise, and why? It is, indeed, a new technical expression that has been introduced into the already confusing jargon used by economists and business men when they talk about money matters; and all that it means is a return to the steadiness in rates of exchange between different countries that used to prevail when they were all on, or more or less linked to, the gold standard. When one mentions steadiness in rates of exchange, one comes at once into the realm of ordinary life for all those who are in the habit of travelling abroad. Such adventurers know only too well that to all the complications of a holiday in the South of France, for instance, there has been added, besides the new nuisances imposed by Customs and passport authorities, the really serious uncertainty about the exchange value of English money when turned into francs. Fluctuations, such as have been seen in recent years, in this exchange value may make a substantial difference to the cost of such a holiday. From this actual experience it is easy to understand how instability in rates of exchange must inflict much greater difficulties and uncertainties on those who attempt to trade either as buyers or sellers with foreign countries, or to carry out extensive financial transactions with them as lenders or borrowers. If you are selling goods abroad, to be paid for perhaps in three or six months' time, and you cannot guess what the foreign money will be worth when turned into pounds when received, foreign trade becomes a gamble in exchange. It is true that the merchant can generally pass the gamble on by a "forward transaction"; but there the risk is, and somebody has to pay for it.

It was stated above that steadiness in rates of exchange used to prevail when most of the world was on the gold standard, and this needs explanation. When countries were on the gold standard, it meant that anyone who held the local money could, if he so wished, turn it into gold. In pre-war days, anyone who had a Bank of England £5 note could take it to the Bank and demand sovereigns for it, though he would be more likely to get gold, if he wanted it, from his own bank. When we returned to the gold standard after the war, this right was restricted, and we were only allowed to ask for gold to an amount of not less than 400 ounces, then worth about £1600. This restriction had the effect of confining demands for gold to those who had foreign debts to settle; but it did not interfere with the work of the gold standard in keeping exchange rates steady, because, if anyone had a foreign debt to pay, he could, if he liked, send gold to the country of his creditor and, if it was also a gold-standard country, have it turned into the local money. Hence rates of exchange could not fluctuate beyond the limits imposed by the cost of shipping gold. If you could not buy foreign money from the exchange dealers within those limits, you would ignore the dealers and send gold.

This arrangement, though it was never in perfect working order at all times and in all countries, was

near enough to practical effectiveness to bring about a result which was of incalculable benefit to international trade and finance. It meant that all the chief countries had in effect a common money. They might call their moneys, pounds, francs, dollars and marks, but all these were merely different names for a claim to so much gold; and so the gold link kept them steady in relation to one another, with the further result that the prices of commodities used in the world market rose and fell in close harmony.

This system, that caused or assisted so great an increase in general wealth and prosperity in the half-century before the war, was restored, in appearance,

threatening, she turned off that tap with a violent jerk, and she had, in the meantime, brought a hectic boom in her own domestic securities to a catastrophic end. At the same time, France, owing to political fears, was building up a colossal stock of gold. Added to America's vagaries, her action made the working of the gold standard impossible; and we also are accused of having contributed to its collapse by our failure to bring down our costs of production, on which our competitive power depends, and so making it impossible for London to resume its old position as a leader, with solid security behind it.

This collapse of the gold standard has only shown once more how great was the benefit that it provided; for, since its fall, international trade has shrivelled, and international finance has practically put up its shutters, with disastrous results for our export trades, and also for our shipping and shipbuilding industries. And many people tell us that we shall never get back full prosperity or restore the fortunes of our depressed areas or get our unemployed back to work, until a return to the gold standard has brought back steadiness to rates of exchange, and so enabled international trade to tuck up its sleeves and international finance to take down the shutters and supply the growing countries with the loans that once enabled them to expand their productive power by buying equipment from us.

On the other hand, how can the gold standard be restored until we can be sure that America will adopt a different trade policy, and that other countries will co-operate in the working of the standard in such a way that fresh collapse can be regarded as impossible? British industry, that has recovered so much of its prosperity since we were freed from what Mr. Keynes has called our "gold fetters," will violently resist any attempt to go back to them, if they are going to involve the possibility of a high Bank rate and scarce money here, just because an outburst of speculation in America or on the Continent has caused an international monetary crisis. Rather than submit to such a possibility, it will urge, and with some reason, that it is better to go on as we are, with in-

creasing trade between the members of the sterling area, and expanding consuming power in the home market.

Against which contentions it can be argued that the present instability in rates of exchange adds fuel to the flames of "economic nationalism," and all the political bitterness that it fosters; that expansion in the home market cannot go on indefinitely unless our machinery of international service can be somehow set to work again, and that an attempt at partial stabilisation, definitely recognised as conditional on a general co-operation in working a reformed gold standard on a new basis, is well worth trying. It is well known that there are now immense hoards of gold stored up by people who do not trust the stability of their local currencies. If partial stabilisation brought these hoards out, the stocks of the central banks should be adequate to absorb shocks however severe; and the present price of gold is stimulating its production in every country that can dig it up.



THE EMPIRE AIRWAY EXHIBITION AT THE SCIENCE MUSEUM: A MODEL OF THE AERODROME AT SHARGAH, ONE OF A NUMBER REPRESENTING AIRPORTS ALONG THE EMPIRE ROUTES.



A REVOLUTIONARY INVENTION, FIRST ILLUSTRATED IN OUR PAGES: A MODEL OF THE MAYO COMPOSITE AIRCRAFT—A LARGE FLYING-BOAT BEARING ON TOP A FAST SEAPLANE, SO LADEN WITH MAILS AS TO BE UNABLE TO RISE FROM THE GROUND, TO BE LAUNCHED IN MID-AIR.

The Empire Airway Exhibition, free to the public, recently opened at the Science Museum, South Kensington, by Lord Swinton (Sir Philip Cunliffe-Lister), Secretary for Air, and to continue till the end of January, shows the operation of an air line in all its details. There are models of airports along the Empire routes, and of Imperial Airways machines of every type used since 1924, with those at present in service; also various working models. The interesting model seen in our photograph shows a revolutionary invention devised by Major R. H. Mayo, Technical Adviser to Imperial Airways, and illustrated for the first time in our issue of December 15, 1934. It is intended for the Transatlantic mail service, and its purpose is to enable a small, fast seaplane, heavily laden with mails, and unable to rise from the ground of itself, to be borne aloft on the back of a large weight-carrying flying-boat, and be launched in mid-air when the requisite height and speed have been attained.

after it; and for a few years, about 1924 to 1928, seemed to have recovered its old power of stimulating world trade and finance. But the after-war gold standard was different, in several important respects, from its pre-war pattern. During the prevalence of the latter, London was the chief financial centre, and Britain, the chief creditor country, held her markets wide open to the goods of all nations, so enabling the debtors to meet their debt charges in the only sound way—by exporting goods in payment of them. After the war, America was the creditor of all the world, and nevertheless maintained a high tariff, and also spent millions a year of her taxpayers' money in subsidising uneconomic shipping services, so making it difficult for her debtors to pay their way either by sending goods to the United States or by supplying transport. For a time, America met this position by lending money abroad with reckless eagerness, but when European politics began to look



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## "STEEL OF EMPIRE."

(Continued from Page 1108.)

Canada; nickel, coal, and silver were discovered during the construction of the track; and, as early as the 'nineties, the foundations of the fruit industry of British Columbia were laid. Not the least interesting of the Company's "by-products" has been its chain of hotels (including the largest hotel in the British Empire), and its energetic development of tourist traffic.

At a time when the "Russian threat" was a growing factor in English foreign policy, Lord Salisbury's Government, in giving its blessing to the transcontinental railway, was considerably influenced by its possible strategic value. The Great War was to demonstrate its full military importance. "Four hundred and fifty thousand tons of war supplies for the Russian Government were handled by the Canadian Pacific. That service was, however, only one small item. . . . Fleets of steamers on the Atlantic and the Pacific, many of them built under Admiralty super-

vision so as to be readily adaptable as armed cruisers; a transcontinental railway across North America equipped with ample rolling stock; a great manufacturing plant for munitions in the Angus shops at Montreal; terminal elevators and facilities for rapid handling of food supplies; affiliations with railroads serving industrial centres in the United States; a staff of engineering, financial, purchasing and administrative experts—these combined to make the C.P.R. an auxiliary of exceptional value to the war machine of the Allies, in view of the world-wide character which the war quickly assumed." Besides the enormous work of haulage by land, a million troops from or to Canada, the Mediterranean, India, China, Egypt, Gallipoli, Mesopotamia, across the English Channel, in addition to about four million tons of cargo, munitions, food supplies, etc., were carried by the C.P.R.

After the war, the company was faced with an extremely difficult situation. Essentially the child of Confederation and of political imagination, it now found itself, in the words of its President, "in juxtaposition and competition

with its own Government." The result of extravagant railway-building in boom times was that Canada was over-supplied with transportation, and the Government felt itself compelled to take over an extensive and unprofitable system of railways on which there is at present a deficit of eighty-five million dollars. The delicate problem for the C.P.R. has therefore been "that of saving the taxpayers of the Canadian nation from breaking under the terrific load of debt." Under the wise and public-spirited presidency of Sir Edward Beatty, the corporation has not only succeeded in this formidable task, but has weathered the storm of the economic depression. It is a remarkable achievement, and Mr. Gibbon produces ample evidence in support of his claim that "within a decade, the Canadian Pacific was built up to a condition of efficiency equal to any in the world." The reader of this stirring tale of effort and determination will heartily agree with the author that the C.P.R.'s "development as a combination of railway and steamship services was accomplished only by enormous and continuing effort in the face of physical obstacles, financial droughts, and political opposition, and its success was achieved only because it enjoyed the leadership of men of vision, of integrity, and of outstanding ability." The volume, it must be added, is lavishly and appropriately illustrated.



ONE OF THE LEADING ORGANISERS OF THE INTERNATIONAL EXHIBITION TO BE HELD IN PARIS IN 1937: M. FRANÇOIS-LATOURE, ASSISTANT COMMISSIONER-GENERAL.

We illustrated in our last issue the work of demolishing the old Trocadéro to make way for the buildings of the Paris Exhibition of 1937, and also reproduced drawings showing the appearance of these buildings. M. François-Latour, Assistant Commissioner-General for the Exhibition of 1937, recently made public some interesting facts about the arrangements. He said that nineteen countries had agreed to supply displays; while eighteen had the matter under discussion. He also emphasised the fact that throughout the Exhibition working demonstrations would replace diagrams, and that the correct atmosphere for each display would be created, as far as possible, by living persons.



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Initial tests were made at Brooklands recently with the new single-seater Hawker monoplane, which, fitted with the latest type of Rolls-Royce twelve-cylinder supercharged engine, known as the "Merlin," is capable of a higher speed than any military aeroplane yet produced. The cockpit is completely enclosed, and the under-carriage retracts into the wings.

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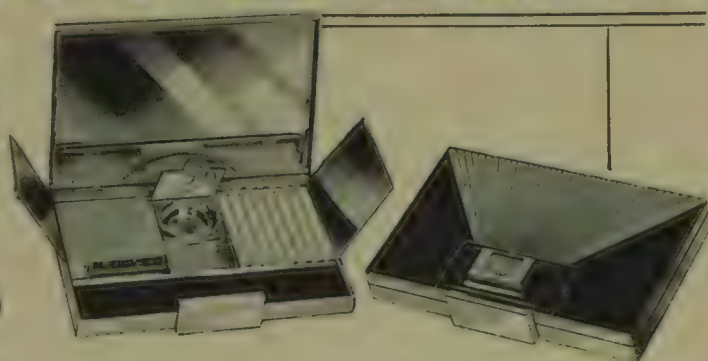


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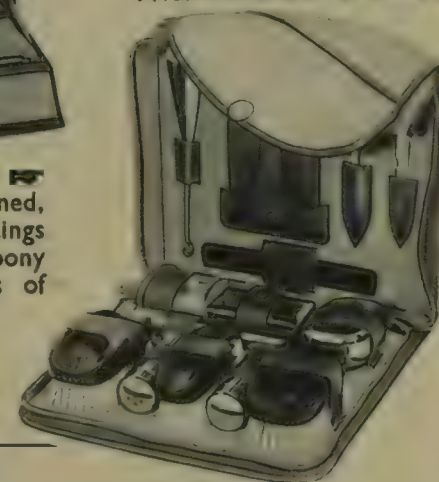
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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

IN his presidential address to the members of the British Road Tar Association, Sir David Milne-Watson said that the ideal road was one which was non-skid in all weathers, durable, and made of British materials. There are a number of roads which, their constructors claim, comply with all the requirements—notably some highways around London and the Home Counties. The B.R.T. Association is a non-trading body and represents over 800 municipalities and companies producing tar in Great Britain. So they invited a number of motorists interested in safer roads to make a tour of inspection of these "ideal" highways, where tar forms a principal ingredient of the materials of which such roads are constructed. As they have been laid down since county and borough councils have realised that unsafe roads are not good for business, these newer tar macadam roads are better designed and constructed.

As a matter of fact, my new car, a 10-h.p. Lanchester, makes light of even bad roads. In the first place, this car has now a rather larger engine than the 1935 models, and is rated at 10.82 h.p., of 66 mm. bore and 105 mm. stroke, bringing it well up to the 1½-litre capacity. This has given the car that liveliness beloved by the owner-driver, and a maximum speed of over 70 m.p.h. without any apparent effort. It runs very silently without any sign of a "period" at all speeds. Also the brakes are very good. The Daimler Company has set a high standard in this matter which no designer has bettered for efficiency in action.

As in the case of all overhead-valved engines, the motor is easily adjusted should a tappet become noisy. Another virtue of this 10-h.p. Lanchester

is the mechanically operated petrol-pump, which supplies the carburettor from the rear-positioned tank. This tank holds ten gallons, which includes a two-gallon reserve supply, so there is no fear of being stranded miles from help for refuelling. In the earlier small Lanchester cars, predecessors of this new 10 h.p., there was a tendency of the coachwork to "roll" when rounding curves, to the discomfort of passengers in the back seats. Women were apt to complain of this, as it made them nervous. Now the long, flexible, semi-elliptic springs are set wide to prevent "roll," and I must hereby declare there is no sign of it at any speed, as I rounded several



MOTERING IN THE HEART OF THE COTSWOLDS:  
AN AUSTIN "SEVEN" CABRIOLET AT BIBURY.



THE FORD IN AUSTRALIA: A DE LUXE MODEL PHOTOGRAPHED BEFORE THE  
SHRINE OF REMEMBRANCE AT MELBOURNE.

curves at 60 m.p.h. without the passengers sitting behind realising that it was a curve at all by the "feel" of its riding. This steadiness and good adhesion to the road surfaces, of whatever description, is due to the excellence of the general balance of the car as well as to its suspension.

Furthermore, the Daimler fluid-flywheel transmission entirely eliminates the need for using the hand-brake when halted on an up-grade in traffic or by traffic-signals. All one has to do is to change down to first-speed ratio on the pre-selector automatic gear-box, and then, when stopped, just keep the foot on the accelerator-pedal, opening the throttle just enough to keep the car where it stopped, as the fluid flywheel prevents the engine from stalling. The moment that the way ahead is clear, the accelerator is further pressed down, and the car glides away like a sylph of mythology while the other vehicles are left starting. Women must find this a real boon, as one of their *bêles noires* was having to keep one foot on the clutch-pedal, the other foot on the pedal-brake until they put on the hand-brake, and then

(Continued overleaf.)

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lastingly, that make you think of anything up to £50 more in price. See it in the Local Ford Dealer's showroom tomorrow.

Another value-marvel, in a different class, is the New Ford V-8 (£16.10s. Tax), Britain's paramount proposition among multi-cylinder luxury-cars for the economically-inclined. Its completeness of equipment and handsomeness of finish are a revelation. See and try either, or both. The Local Ford Dealer will gladly arrange for you to do so. Literature on Request : All Prices at Works.

**“ THERE IS NO COMPARISON! ”**



(Continued.)

to change gear down to first or second. It made them wish sometimes they had three feet when they wanted to restart. Now all they have to do is to keep a foot on the accelerator-pedal. The underslung worm-gear on the back axle is quite silent and unheard on the over-run. Also, as the frame is much stiffer, cross-braced, and passes under the rear axle, the centre of gravity is very low, yet does not interfere with the ample head-room provided by the coach-work of the saloon.

Nowadays all high-class cars such as this 10-h.p. Lanchester are fitted with Triplex safety-glass "all round," as the catalogues so quaintly state. It is far more important from a safety point of view in these days than in pre-war times. Then few main highways had stone kerbing on either side, so that if perchance the car did skid on meeting a frozen patch or after a shower of rain, one could always slide off the roadway on to the grass verge, or even into the ditch, without much chance of the car turning over and having all its glass broken. It speaks well for Triplex that since its general adoption one seldom hears of anybody receiving hurt from the glass windscreen or side windows when accidents do happen. To return to the Lanchester "Ten" (although the rating for tax purposes is "Eleven"), this is a cheap car at the price of £298, as its equipment includes everything which is wanted, including a double windscreen-wiper.

One cannot let pass without comment the statement made by the Minister of Transport, after officially opening the Cycle and Motor-Cycle Exhibition at Olympia, in answer to Sir Harold Bowden's remarks made in thanking Mr. Hore-Belisha for his official presence. Sir Harold mentioned that the multiplicity of road signs had become a distraction to drivers and a source of accidents. Mr. Hore-Belisha replied that signs, traffic lights, and pedestrian crossings have reduced road accidents, and that 1935 is the first year (excluding the Great War period) to show a decrease of such catastrophes since motoring began. He also said that it was a careless minority of road-users, pedestrians, cyclists, motor-cyclists, and motorists alike, who were the cause of accidents. Also, that it is no good saying that the roads are inadequate, their surfaces slippery, and the lighting bad. In his opinion these things are trivial in effect, compared with the

careless habits of such road-users. Well! Some of us old users of the road, who have had experience of every conceivable form of transport, walking, horse-riding and driving, cycling and motoring, find that on the whole one can only pick up these many signs at long distance—for when close to the signs, cyclists, pedestrians, and traffic demand the driver's full attention, and a slight side-glance is all that he can safely spare for Belisha beacons.

Further, I must place on record my opinion that the chief cause of accidents on the open roads is their slippery surface under certain atmospheric conditions, together with bad design and wrongly cambered highways. We all regret the careless minority of road-users, but I also should like to assure the Ministry of Transport that the National "Safety First" Association has carried on a propaganda for road safety for many long years before Mr. Belisha became Minister of Transport.

I should like to close with a rather more cheerful subject than that of road accidents. A sure sign that arrangements are being pressed forward for the completion of the R.M.S. *Queen Mary* in scheduled time is to be found in the fact that the Cunard-White Star, Limited, has just placed an order with the Vacuum Oil Company, Limited, for the whole of the lubricating oil requirements for the main propelling machinery. The first delivery of over 20,000 gallons for the initial requirements will be made on Dec. 23. The oil that will lubricate the huge turbines of the *Queen Mary* is of the highest quality, as used in practically all of the largest ships afloat. It is one of the well-known Gargoyle brands of the makers of Mobiloil, which is so universally known to motorists.

In connection with a travel article on Malta in our issue of Nov. 2, we published a photograph, from an official source, entitled "St Paul's Bay," as representing the traditional scene of that Apostle's shipwreck. We have since been informed that this title was incorrect, and that in reality the photograph shows Mgar Bay in the smaller island of Gozo, adjacent to Malta. St. Paul's Bay is situated on the north coast of Malta itself. From Mgar Bay, it may be mentioned, a considerable amount of produce is exported from Gozo to Malta.

## "THE LIMPING MAN," AT THE PHENIX.

THIS mystery thriller is distinctly above the average of its kind, and, as entertainment, gains considerably from the fact that the dialogue is liberally sprinkled with humour. The plot follows the usual formula. There are the customary stealthy footsteps in the dark, mysterious lights, strange shapes that emerge from secret hiding-places, shrieks "off," a sinister butler, a Cockney interloper, a murder, a collection of guests, most of whom are either crooks or detectives, and, lastly, "Disher," a world-famous amateur detective, played very persuasively by Mr. D. A. Clarke-Smith. Persuasion was certainly necessary to make us accept as a famous sleuth a man who failed to realise that he could communicate with the outside world by means of a connection in the butler's pantry when he found the cord of the telephone in the lounge was cut. The author, Mr. Will Scott, deserves credit for the fact that he unravelled his very complicated plot with admirable crispness at the end and explained all the happenings very ingeniously. Mr. Arthur Hardy, as a bibulous doctor, gave full effect to his many bright lines; and Miss Grizelda Hervey and Mr. John Stuart were excellent as the young lovers without whom not even a mystery thriller would be complete.

We have received from Messrs. W. Heffer and Sons, the Cambridge booksellers, a selection of their Christmas cards. Their Burnham Abbey series of cards was originally published direct from the Abbey; and the artistic control still rests with the Religious of the Abbey, who designed and issued the first card. Each year additions are made to this series, which is tasteful and charming and apposite as regards the designs of the cards, and moderate as regards their prices. The Cantabrigia Series, also produced by Messrs. Heffer, embodies a wide series of designs, all highly original and artistic, and is characterised by fine printing. We feel sure that those of our readers who want to give their friends a proof of their individuality of taste at Christmas time will find one of Messrs. Heffer's Christmas cards to suit them. The address of this firm is 3 and 4, Petty Cury, Cambridge.

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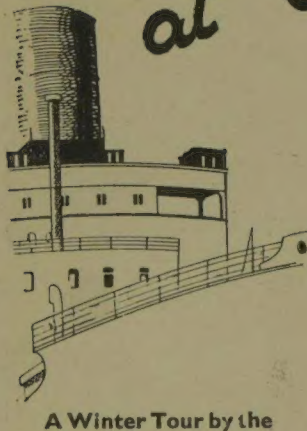
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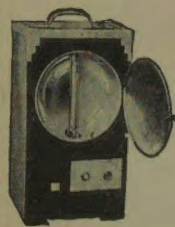
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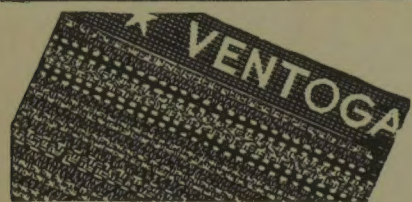
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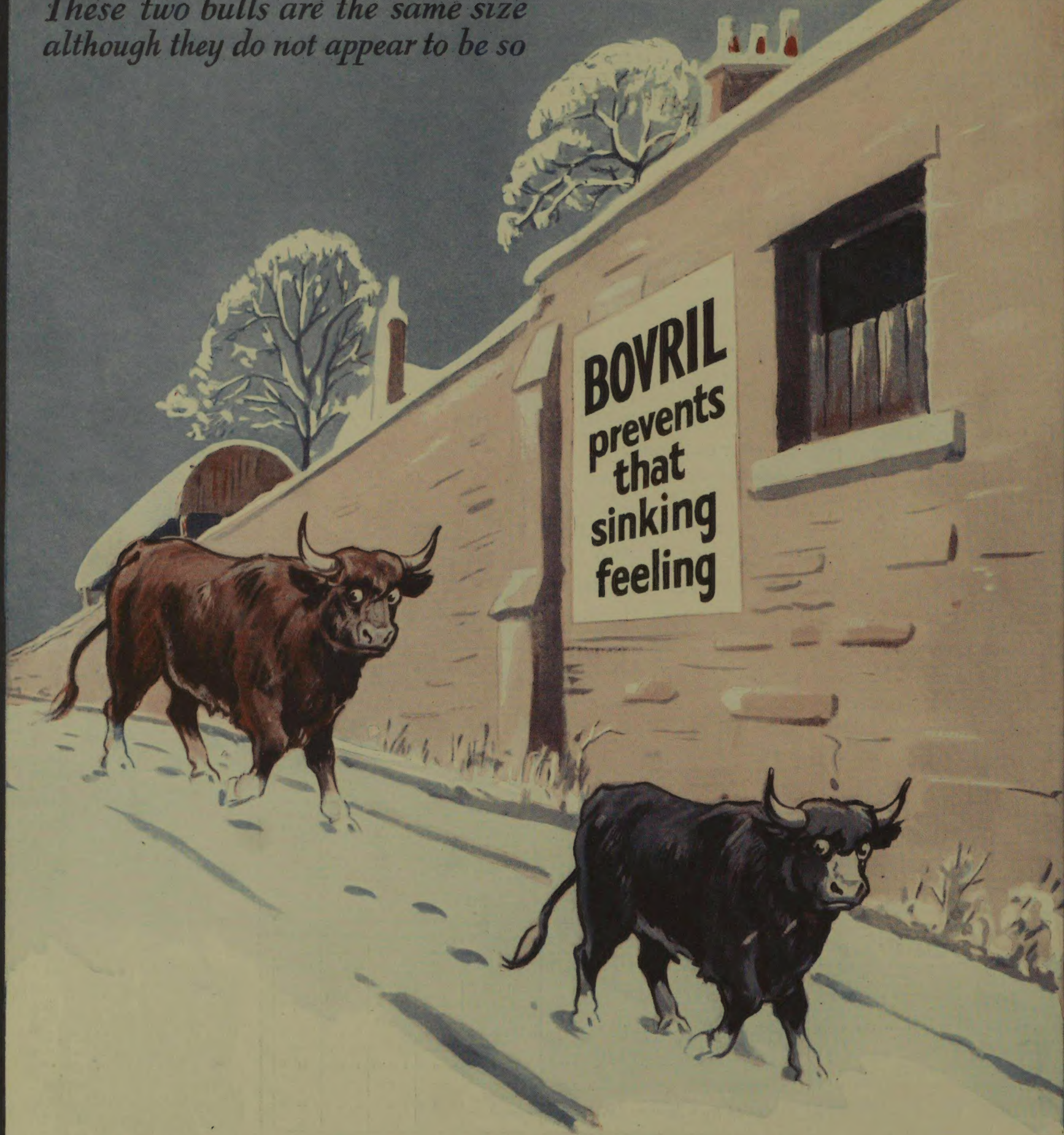
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